Saunderson

Second Edition

A CELEBRATED STUDY

FOR THE

Bow & Fingerboard

OF THE

VIOLIN,

CONSISTING OF FIFTY FIVE VARIATIONS

UPON A

THEME,

wherein are displayed a great variety of

Different Bowing & Fingering

ACCORDING TO THE MODERN SCHOOL

for the

Practice & Improvement

OF

AMATEURS & YOUNG PROFESSORS

OF THAT

Instrument

with an Ad: Lib: *Accompaniment for a Second,*

Composed and Dedicated by Permission to

W. SHIELD ESQR.

BY

JAS. SANDERSON.

N.B. A few of the most effective Variations from the Study, will be found very useful to play in Public as SOLOS.

Ent. Sta. Hall.

Price 8s.

OP. 41.

London

Published by R. W. KEITH, 131, Cheapside.

c. 1822-27

Where may be had a 3rd Edition of Keiths Violin Preceptor Price 8s

NEW MUSIC for FLUTE, VIOLIN, TENOR, VIOLONCELLO &c.

Published by KEITH, PROWSE & C° Manufacturers of the above Instruments,
131. Cheapside LONDON.

OVERTURES arranged as SEPTETTS,

for 2 VIOLINS, 2 VIOLAS, FLUTE, VIOLONCELLO and CONTRA BASSO.

			s	d
WEBER's	Overture to Der Freischutz	by H.J. Banister.	7.	0.
———	D° to Euryanthe	by D°	7.	0.
———	D° to Preciosa	by D°	7.	0.
SPOHR's	D° to Alruna	by D°	6.	0.
———	Op. 12	by D°	7.	0.

VIOLONCELLO & PIANO FORTE.

Twelve Movements from Haydn	H.J. Banister.	5.	0.
Freischutz (a selection of Melodies from)			
——— Book 1.	D°	4.	0.
——— Book 2.	D°	4.	0.
Three Airs Var^s by Dotzauer.			
——— Book 1.	D°	4.	0.
——— Book 2.	D°	4.	0.
Twelve Movements selected from the work of Mozart Book 1.	D°	8.	0.
*Introduction & Polacca by	S. Godbê	3.	0.

*This was a great favorite of his late Majesty's who had it frequently performed in his Presence.

VIOLONCELLO.

DOTZAUER's Twelve Exercises Op. 47.		4.	0.
Set of Exercises selected from the work of CORELLI, HAYDN & KREUTZER	by H.J. Banister	3.	6.
Twelve Airs selected from Haydn's works arranged for 2 Violoncellos.	by D°	4.	0.
"Batti Batti" (Accompaniment to Mozarts song of) as an exercise	D°	1.	0.

FLUTE MUSIC

DEVIENNE's Easy Studies as Solos or Duets		5.	0.
HARTMAN's Seventy-two Cadences in all the Keys.		4.	0.
HOFFMEISTER's Three Duets Op: 30		5.	0.
Lodoiska (Overture to) and Manly Heart as Duets	Devienne	2.	0.
March in Two Misers, as a Solo, (with varts)	Reinard	2.	0.
METZLER's First Set of Solos with embellishments a la Catalani, Braham, and Sinclair		3.	0.
——— Second Set of Solos interspersed with various Preludes &c.		3.	6.
——— Twenty-four German Waltzes Solos		2.	6.
——— Divertimento, Two Flutes		2.	0.
——— Concerto Flute Principal Two Violins Tenor Violoncello Two Hautbois and Two Horns		6.	0.
REINARD's Six Favourite Airs Varied as Solos		4.	0.
SANDERSON's Five Waltzes and a Rondo by Mozart and Beethoven arranged as Solos or Duets by Sanderson		2.	6.
Waltzes a Selection of Twenty-four by Haydn, Mozart, Hoffmeister, Hazelbeck and Beethoven, as Duets		3.	0.

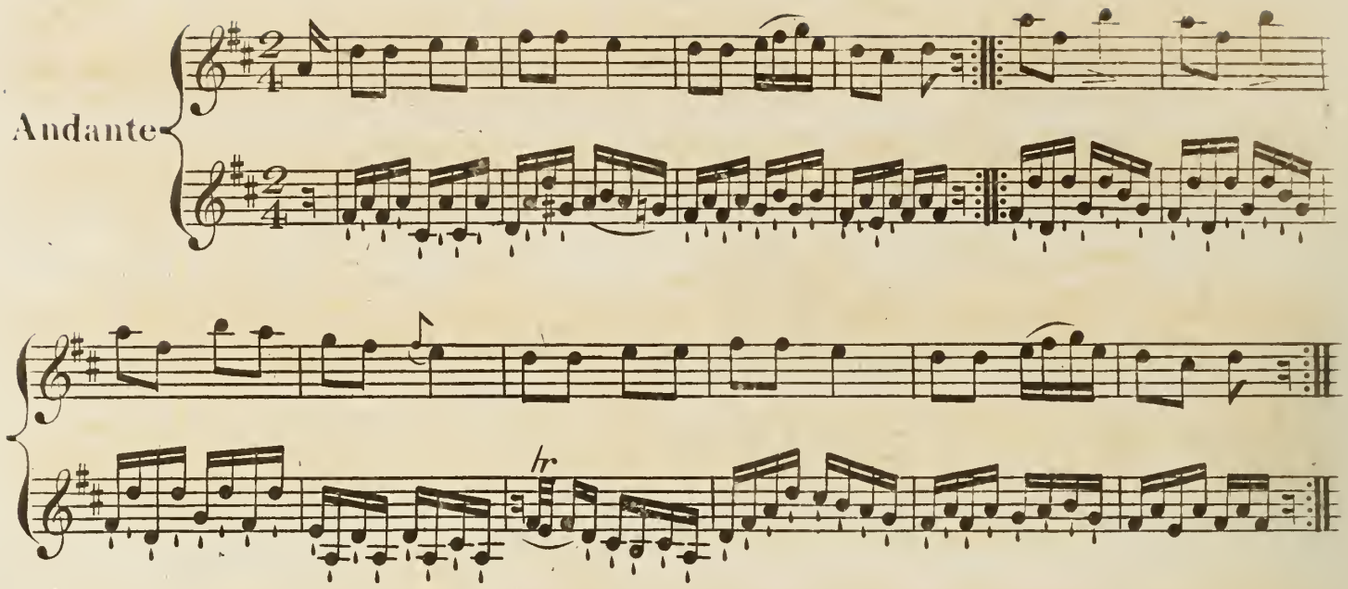
VIOLIN MUSIC

		s	d
Ah hyd y nos and O dolce concento (varts)	Hare	2.	6
Cuckoo Solo	Vivaldi	1.	0.
Freischütz (Overture) as a Duet	Keith	3.	0.
——— (Airs from) as a Solo with an Accompaniment for a second Violin	D°	5.	0.
JOLLY's Six Easy Duets		6.	0.
KEITH's Complete Preceptor for the Violin on an entire new principle 5th Ed^n		8.	0.
——— Collection of Airs, with Variations, as Solos for the Violin.			
——— 1. A Highland Lad, Robin Adair, A Shepherd once had lost, and the Welch Harper		2.	0.
——— 2. God save the King, and Vive Henry Quatre		2.	0.
——— 3. Tyrolese Song of Liberty and Rodes Air		2.	0.
——— 4. Hungarian Air and Romance von Gulnare		2.	0.
——— 5. Dunois the Brave, and Haydn's Theme, in A		2.	0.
——— 6. Le Besoin d'aimer La Rose et la Croix and Le Danger d'attendre		2.	0.
——— 7. Di tanti palpiti and Hope told a flattering Tale		2	0
——— 8. Home sweet Home and Lieber Augustine		2.	0.
——— 9. Queen of Prussia's Waltz and Vous me quittez pour aller à la Gloire		2.	0.
——— 10. Kelvin Grove and Au clair de la Lune		2.	0.
——— 11. Oh no we never mention her, Swiss boy, and Blue Bonnets.		2.	0.
——— 12. Le Petit Tambour and Miss Dennett's Waltz		2.	0.
——— 13. What Fairy-like Music, and Awake! Awake mine own love		2.	0.
MILLER's Maid (Overture to) as a Duet	Jolly	2.	0.
NANI's Three Duets		5.	0.
NICHOLSON's Three Solos Op: 2		6.	0.
——— Three Duets Op: 1		5.	0.
——— Three D° Op: 3		5.	0.
SANDERSON's Celebrated Study for the bow and Fingerboard of the Violin 2nd Ed^n		8.	0.
SCHWINDL's Twelve Easy Duets Op: 4. (new ed:)		4.	0.
SMITH's Twelve Waltzes, as Duets		2.	0.
Two × Duets in which the performers viewing the music in opposite directions, find their respective parts before them		1.	0.
Zauberflöte (Mozart's Opera of) arranged as Duets		6.	0.

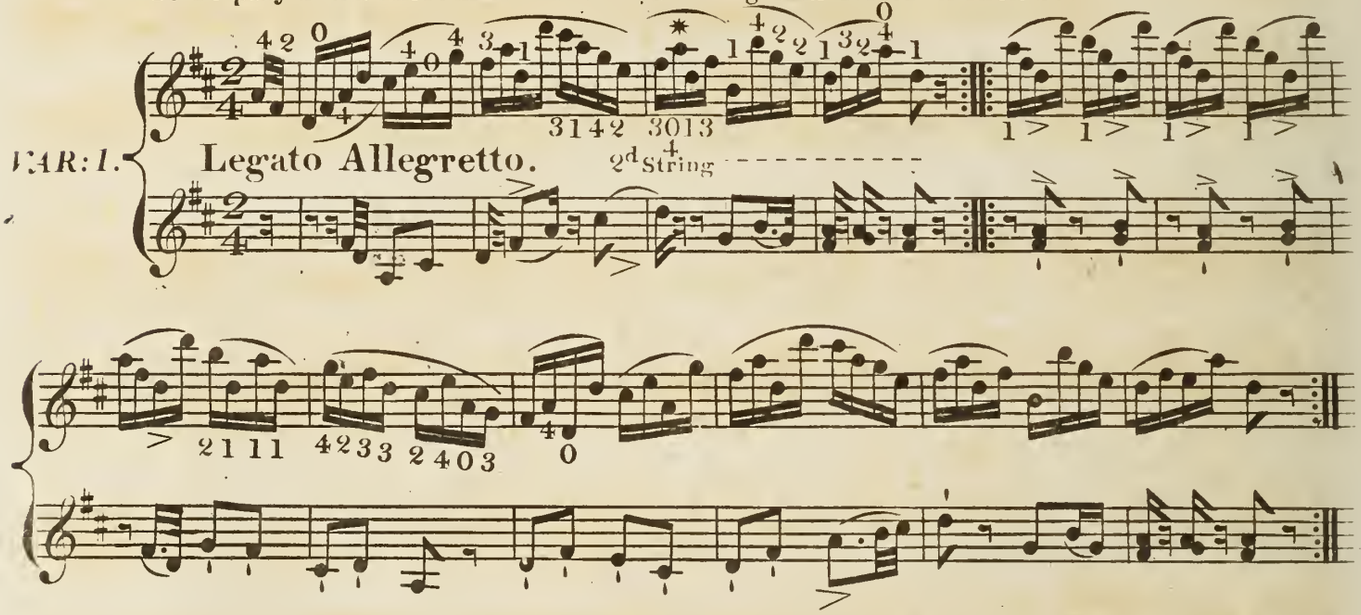
Digitized by the Internet Archive
in 2014

https://archive.org/details/celebratedstudyf00sand

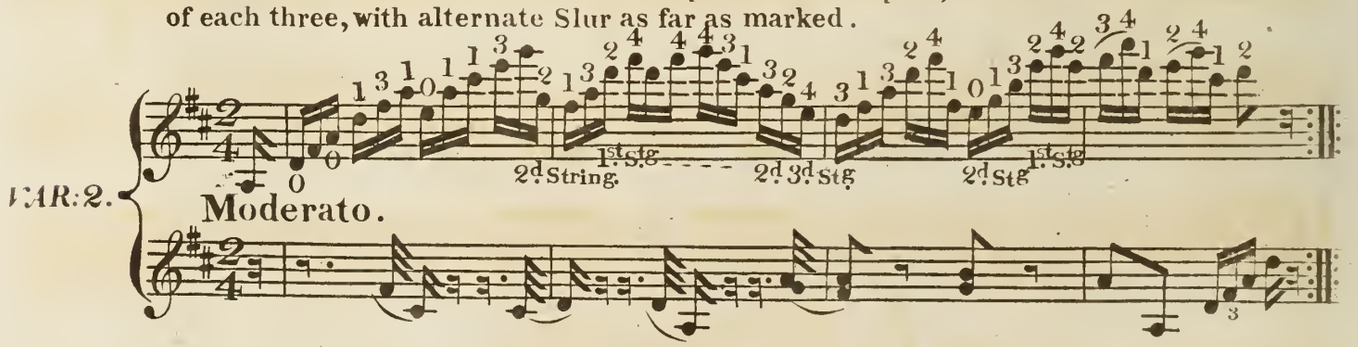
THEMA.



To be play'd in a smooth even manner, taking four Notes in each bow.



A Firm and distinct bow whole of first part—second part, Staccato the first Note of each three, with alternate Slur as far as marked.



* Wherever the two following figures $\frac{0}{4}$ are placed over or under one Note, it is to be play'd in the Harmonic tone; to produce which, the fourth finger (express'd by the figure 4) must be press'd very lightly upon the string.

Lower Notes on 2d string

* See below how first Notes of second part are played.

VAR: 3.

Andante
Affettuoso

Wrote thus

Play'd thus

Play the double stops articulate.

VAR: 4.

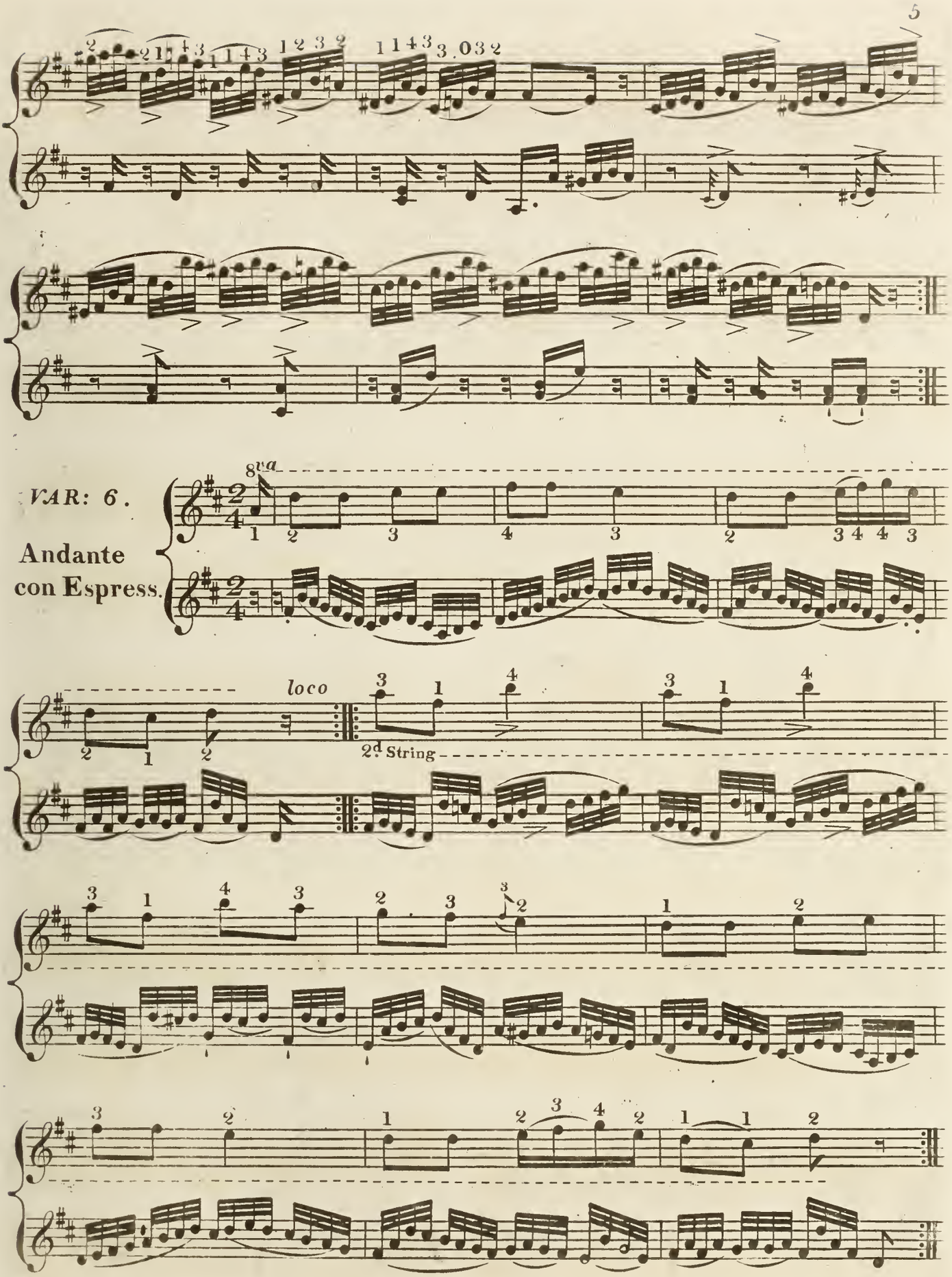
Andante.

dol

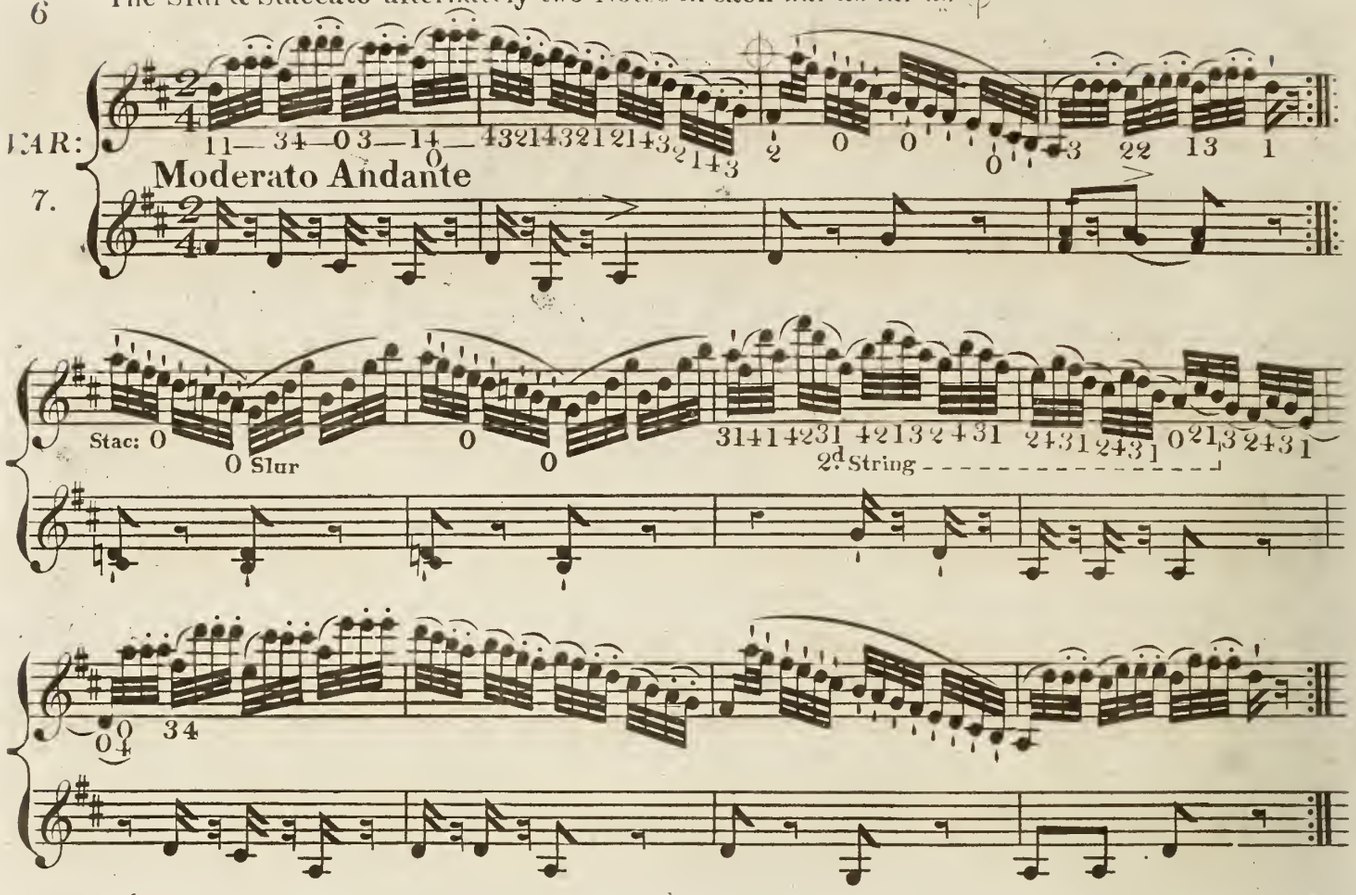
Be careful to strongly accent the Notes mark'd thus >

VAR: 5.

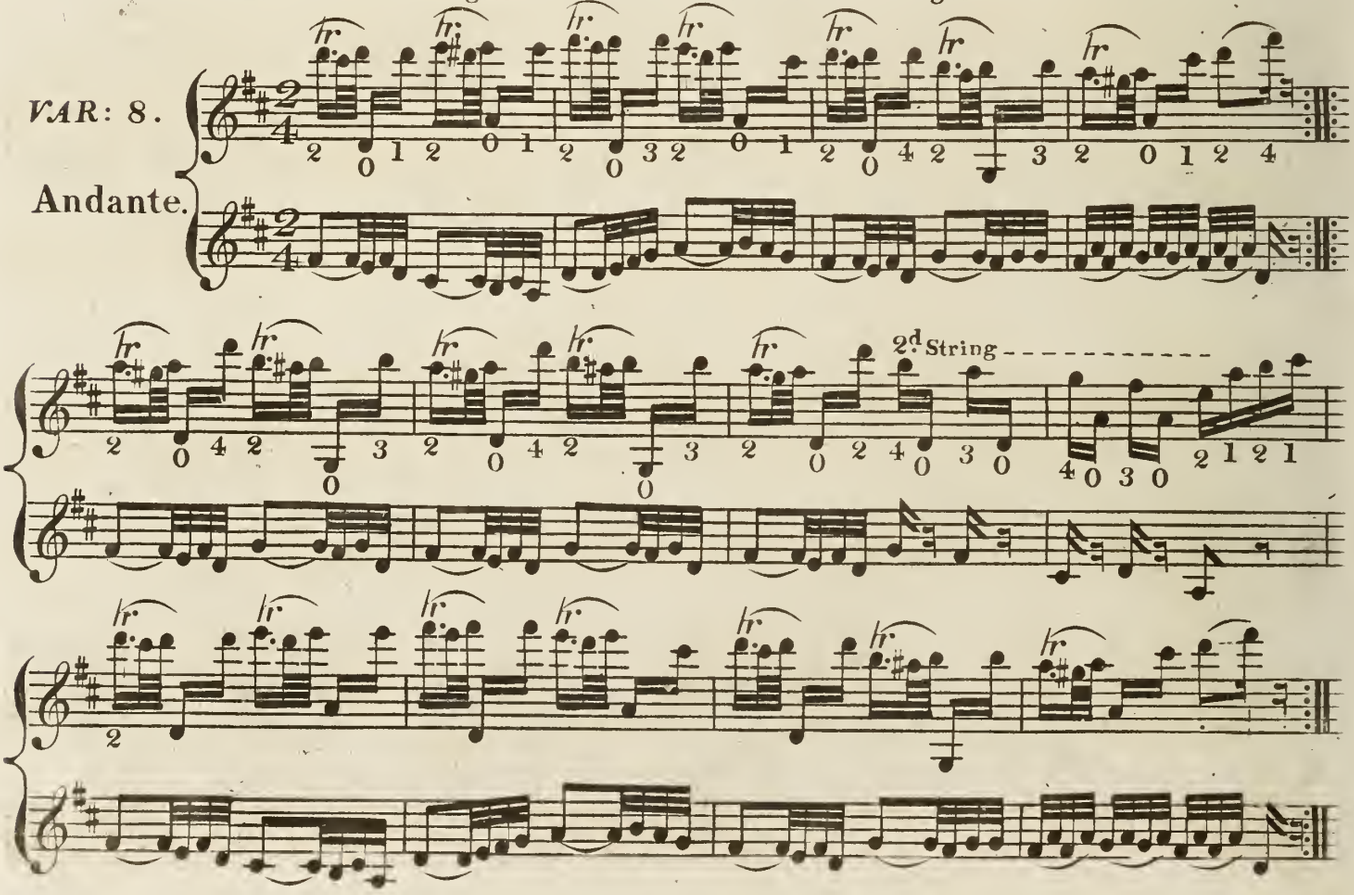
Moderato.


VAR: 6.
Andante
con Espress.
8va
loco
2d String

The Slur & Staccato alternately two Notes in each bar as far as



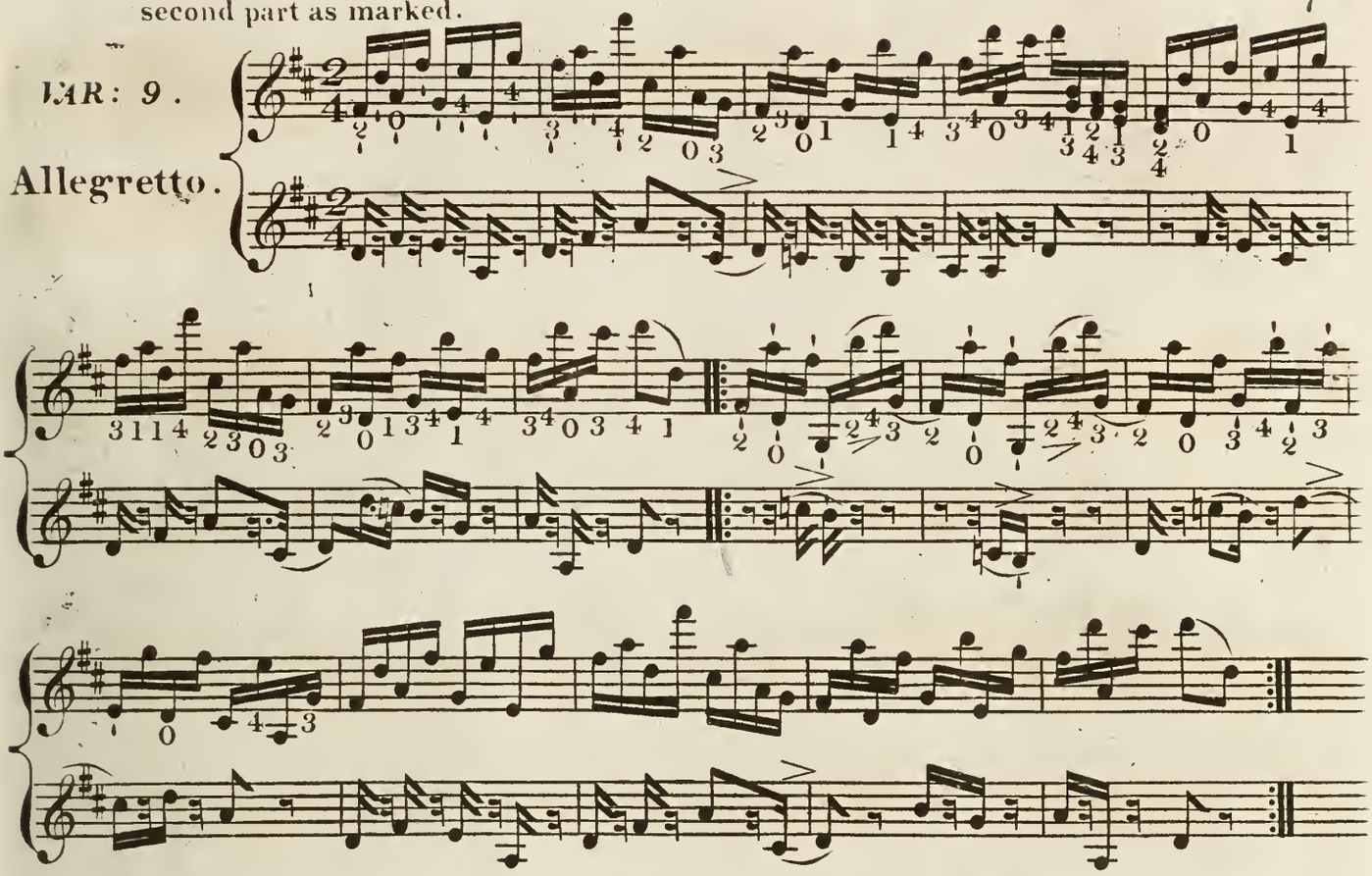
The Shake throughout to be made with the third finger.



Exercise for crossing the strings, with distinct down & up bow, whole of first part, second part as marked.

VAR: 9.

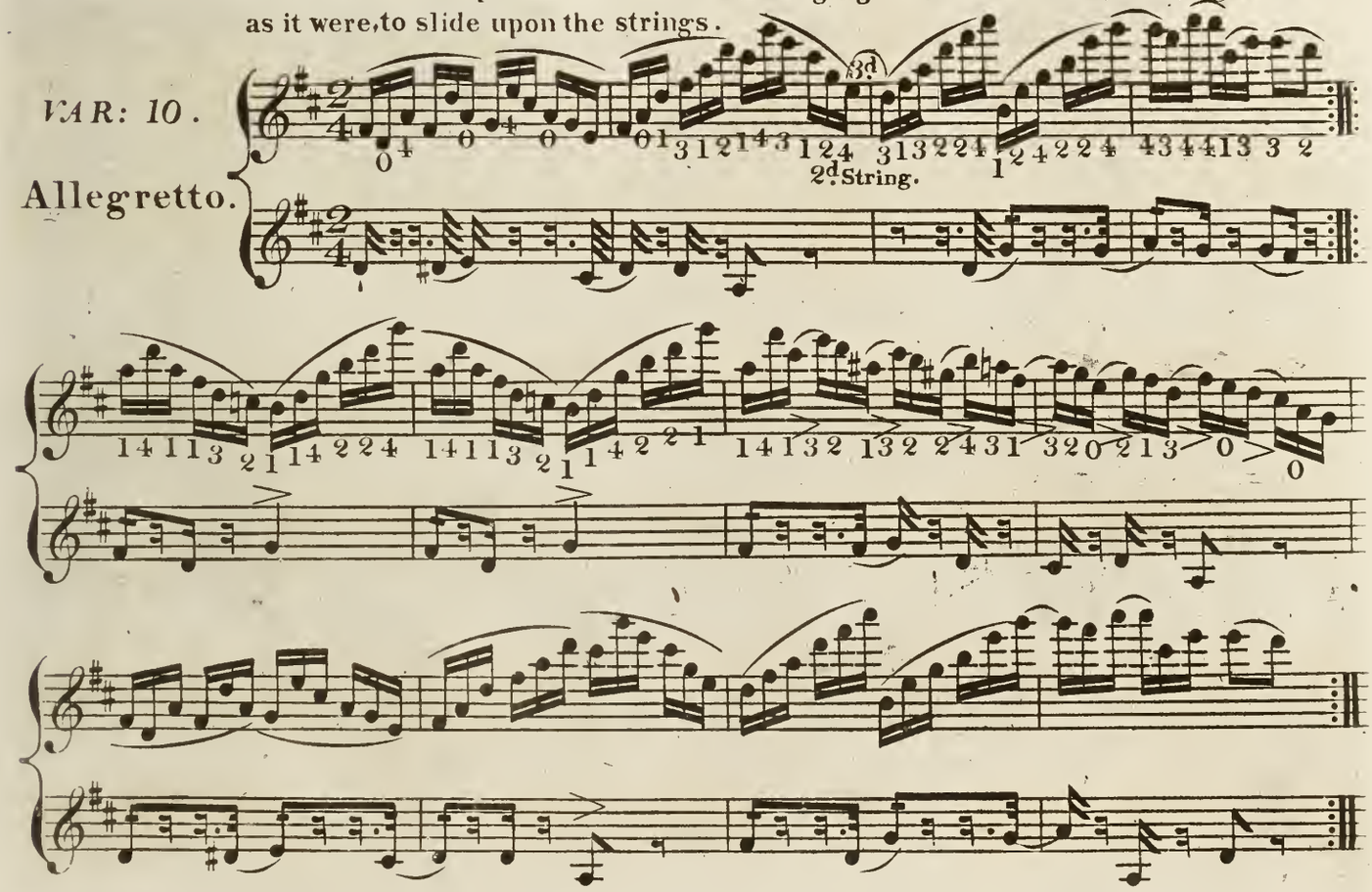
Allegretto.



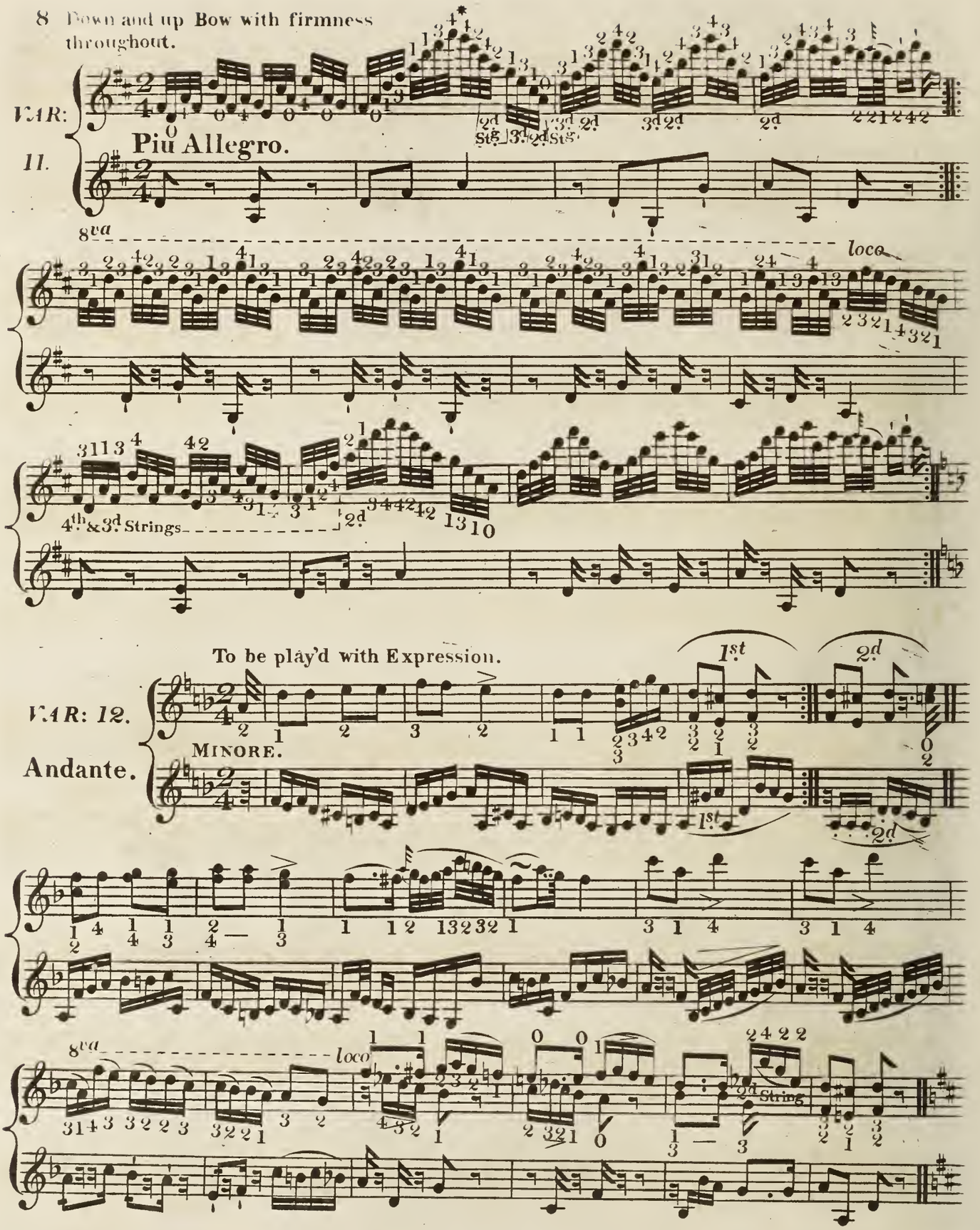
The Bow to be kept smooth and even, changing twice in each bar, the fingers as it were, to slide upon the strings.

VAR: 10.

Allegretto.



8 Down and up Bow with firmness throughout.

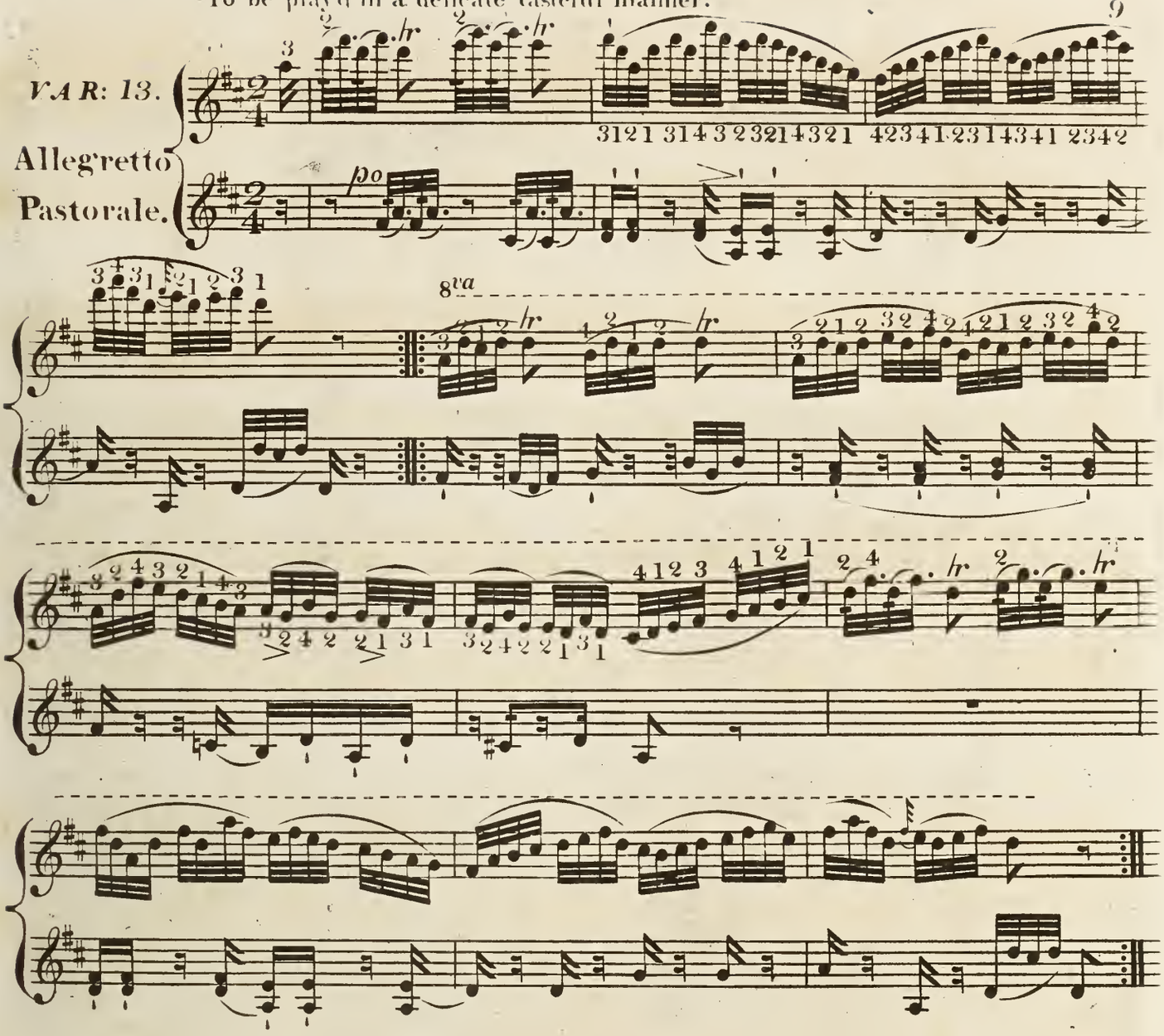


NB: I beg to observe where two different Notes following each other are mark'd with the same finger as at * it will be adviseable to keep the finger below, firm upon the string till the Note be play'd, which will give a greater certainty of stopping in tune.

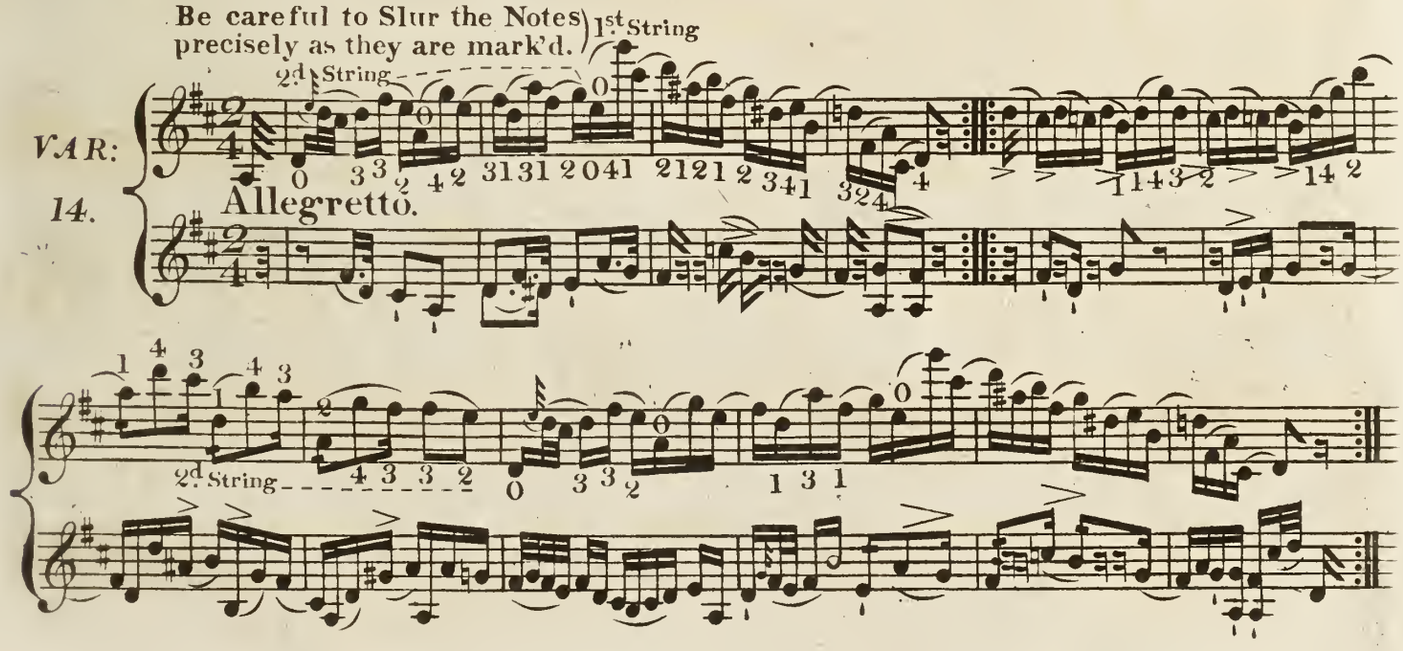
To be play'd in a delicate tasteful manner.

VAR: 13.

Allegretto Pastorale.



Be careful to Slur the Notes precisely as they are mark'd.



The first Note of each three, to be play'd with down Bow, short and distinct, the remaining two slur'd . throughout.

2d Stg 3d St:

Practice of 10ths

VAR: 15.

Allegro.

With taste and Expression.

VAR: 16.

Largo Affetto Cantabile.

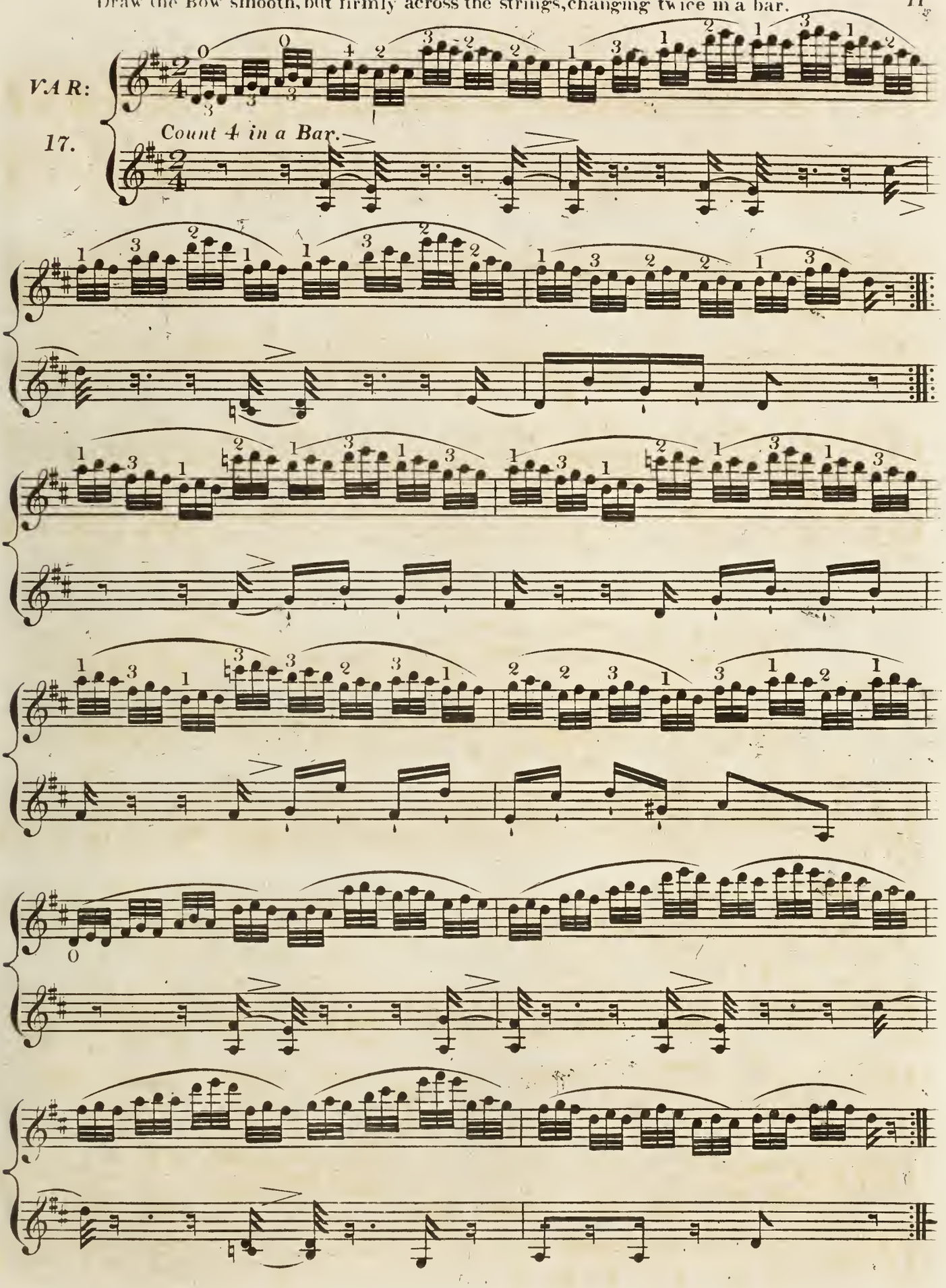
8va

loco

Draw the Bow smooth, but firmly across the strings, changing twice in a bar.

VAR: 17.

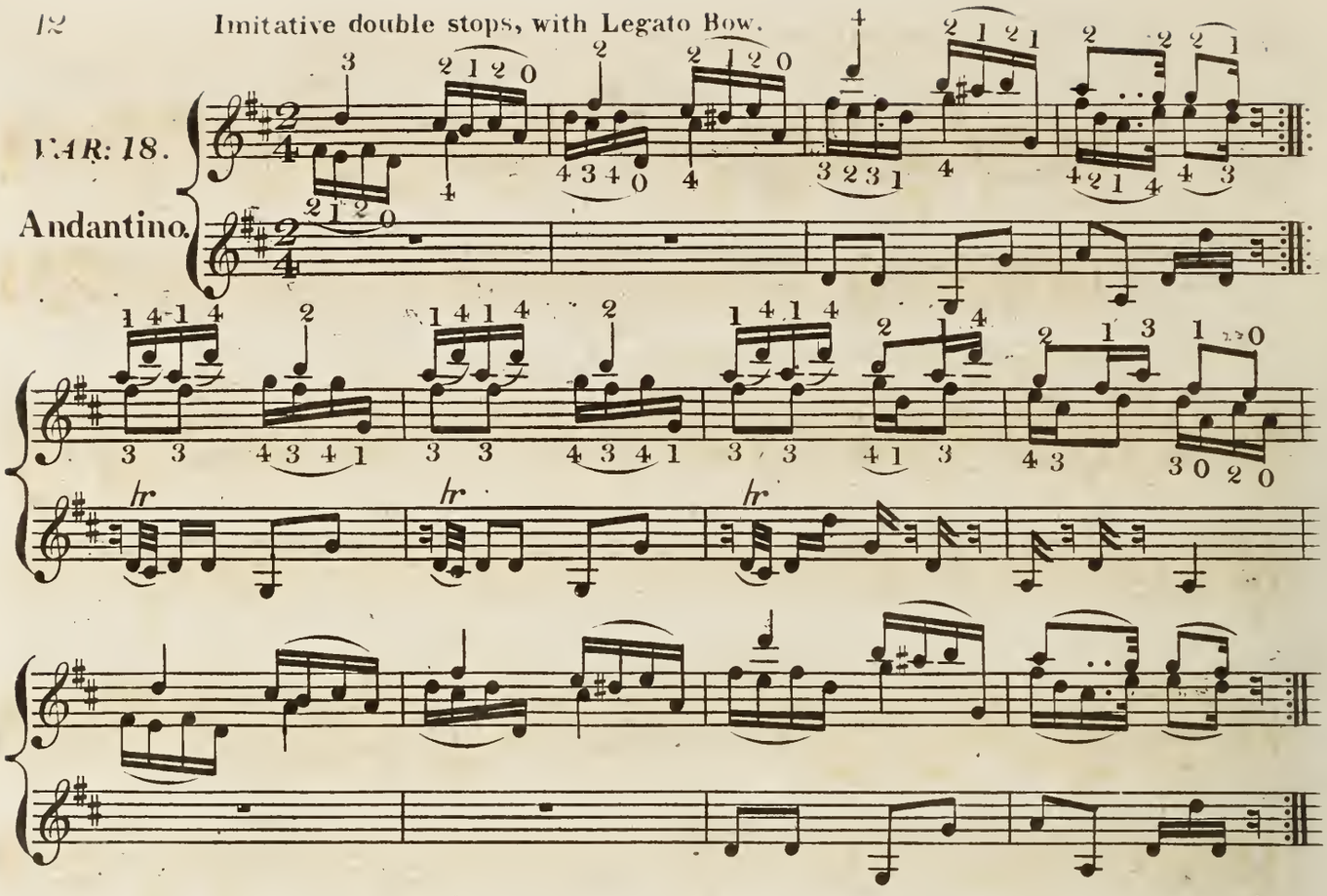
Count 4 in a Bar.



Imitative double stops, with Legato Bow.

VAR: 18.

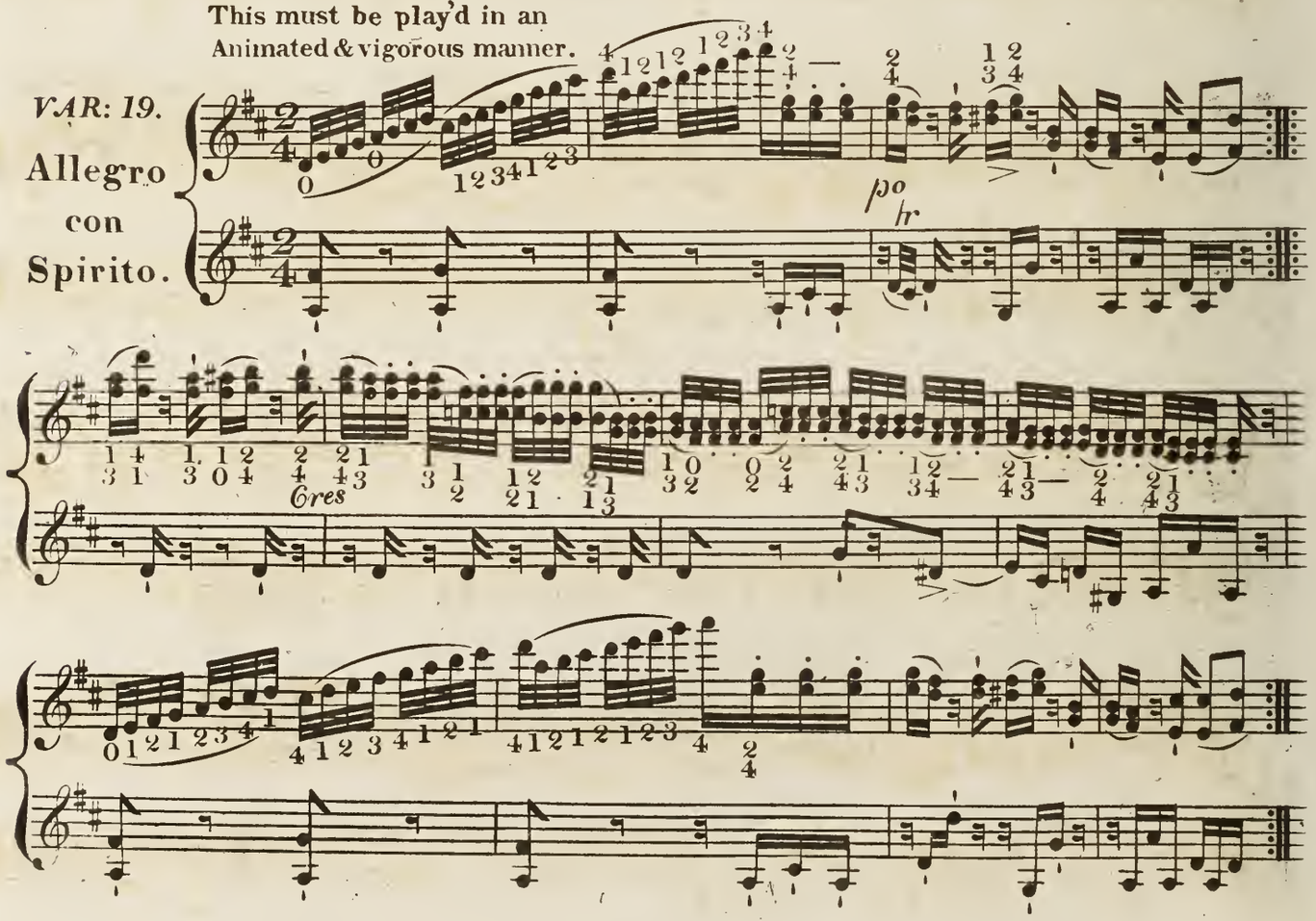
Andantino.



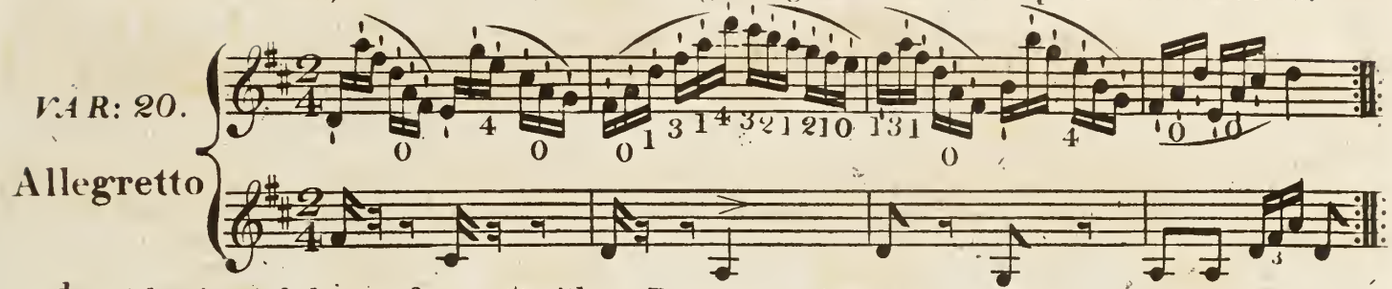
This must be play'd in an
Animated & vigorous manner.

VAR: 19.

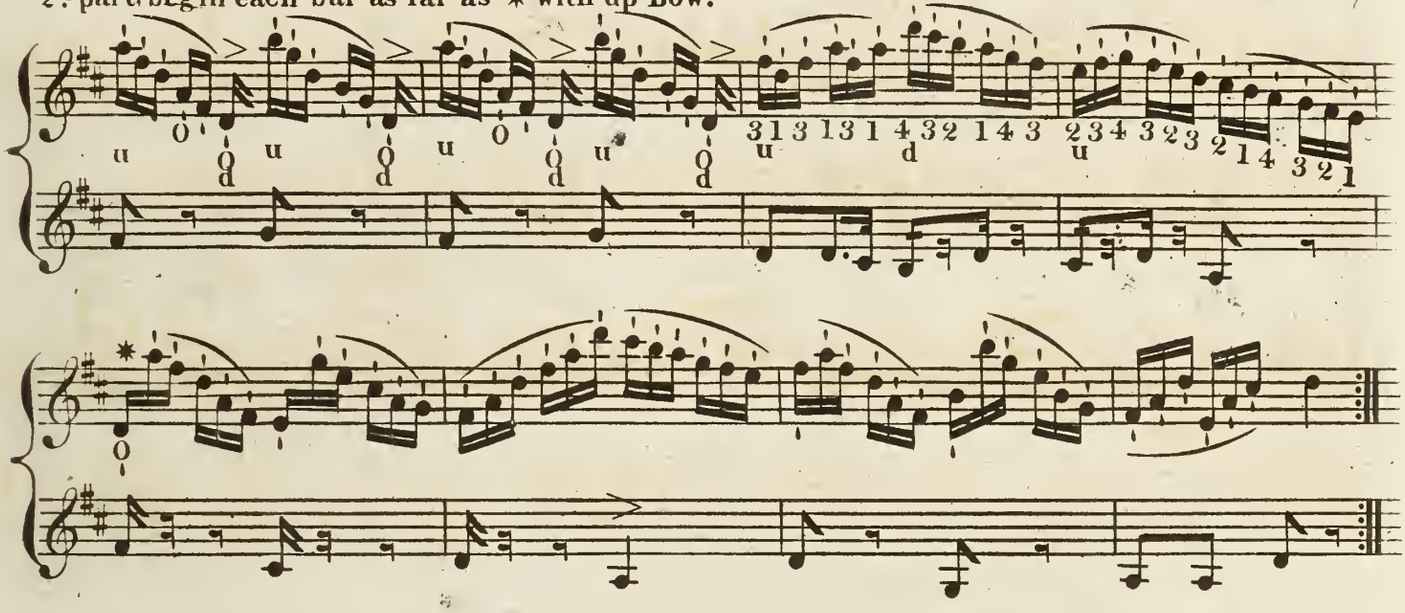
Allegro
con
Spirito.



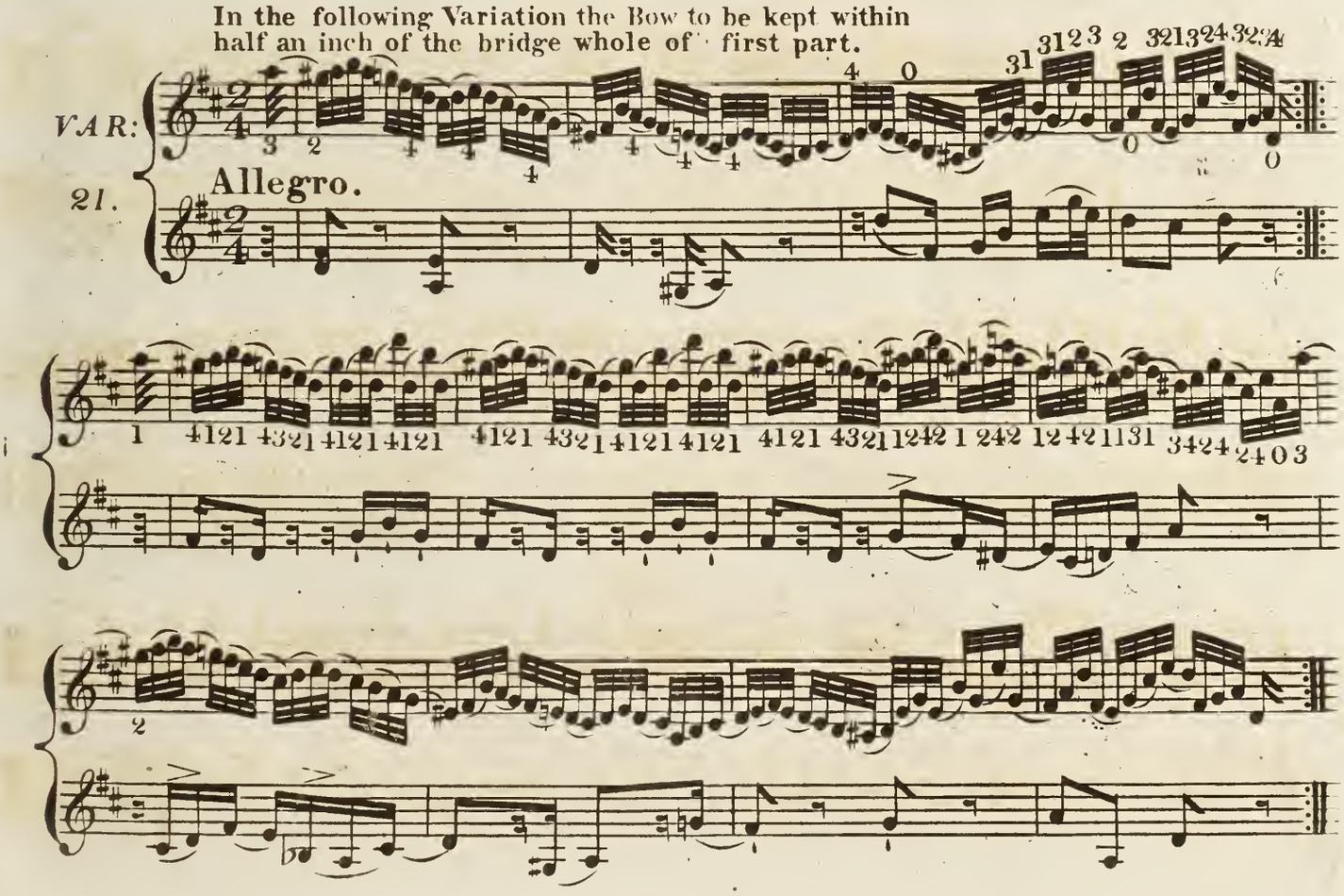
This to be playd as marked, taking as many Notes as are bound by the Slur, with one Bow, Staccato, beginning each bar of first part with down Bow.



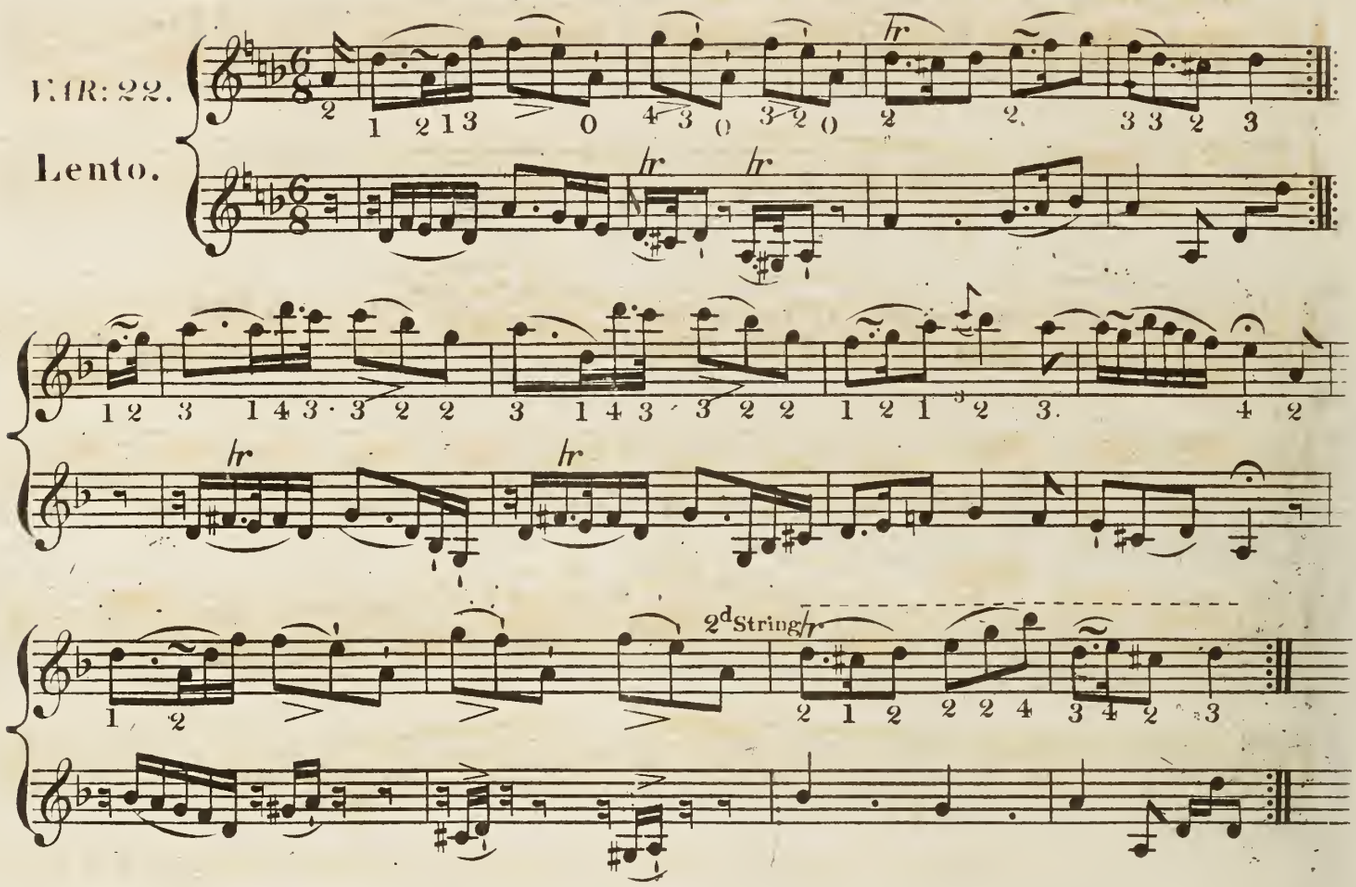
2d part, begin each bar as far as * with up Bow.



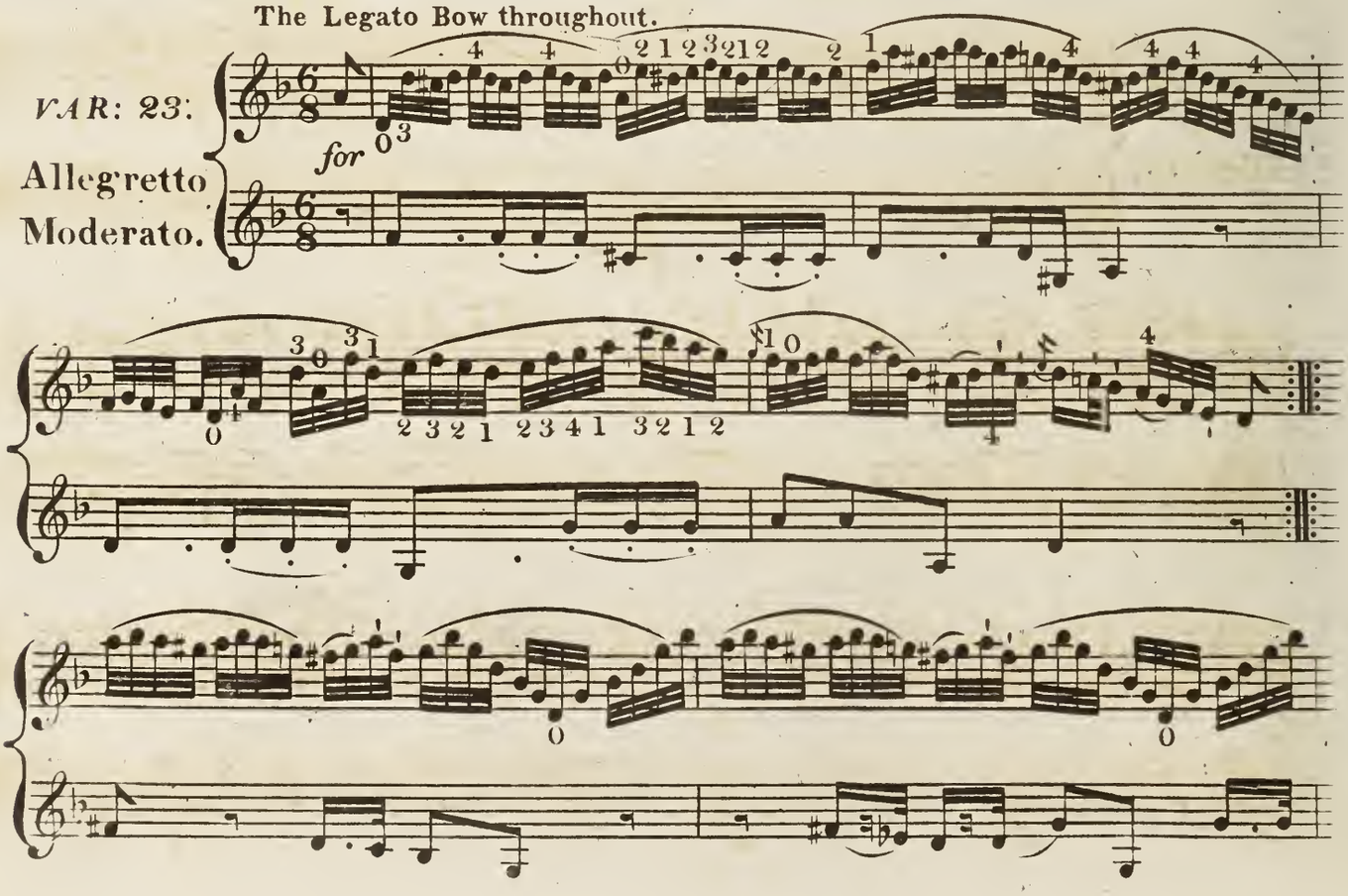
In the following Variation the Bow to be kept within half an inch of the bridge whole of first part.

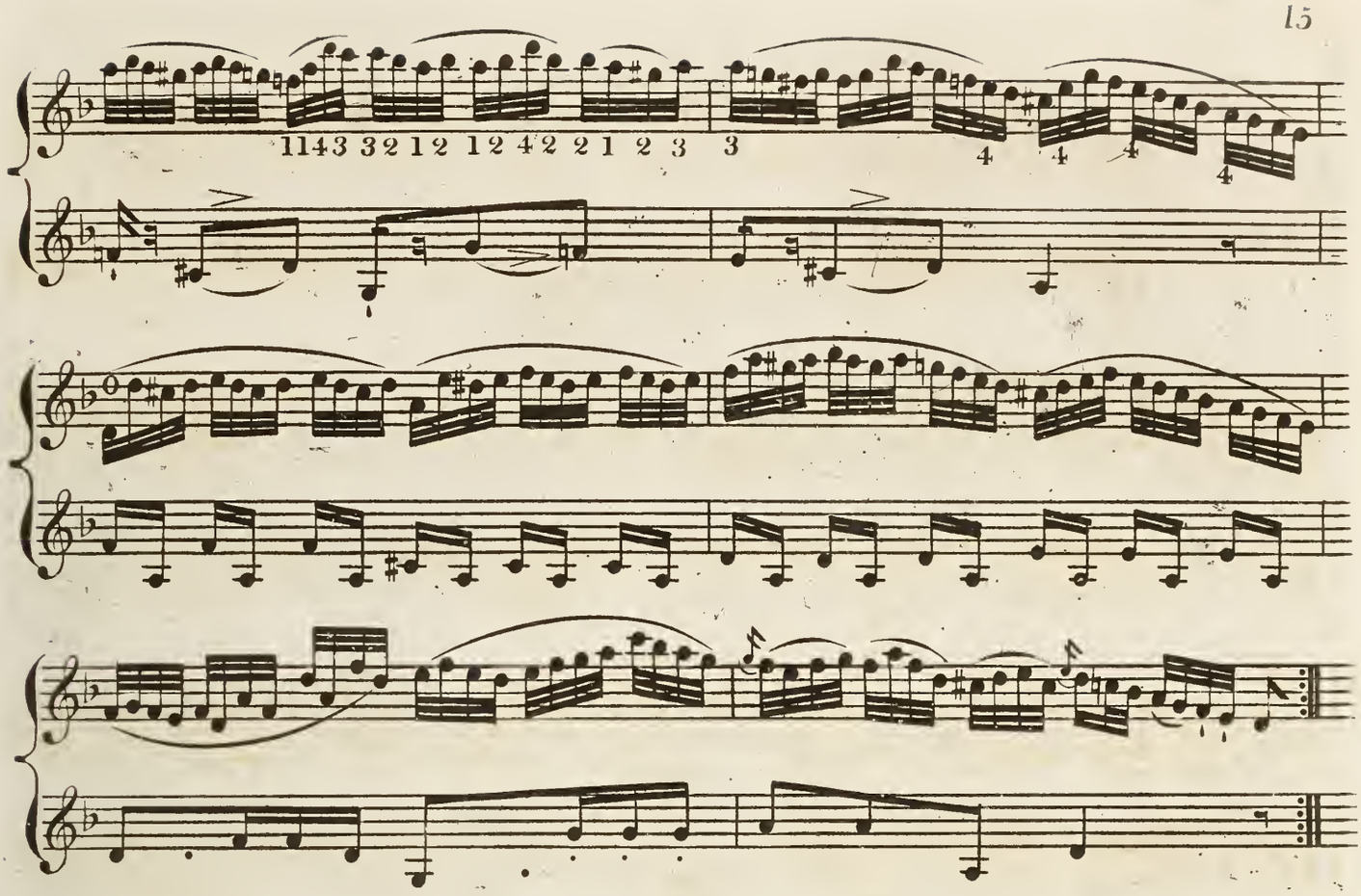


The accented Notes > must be particularly attended to in the following Variation.

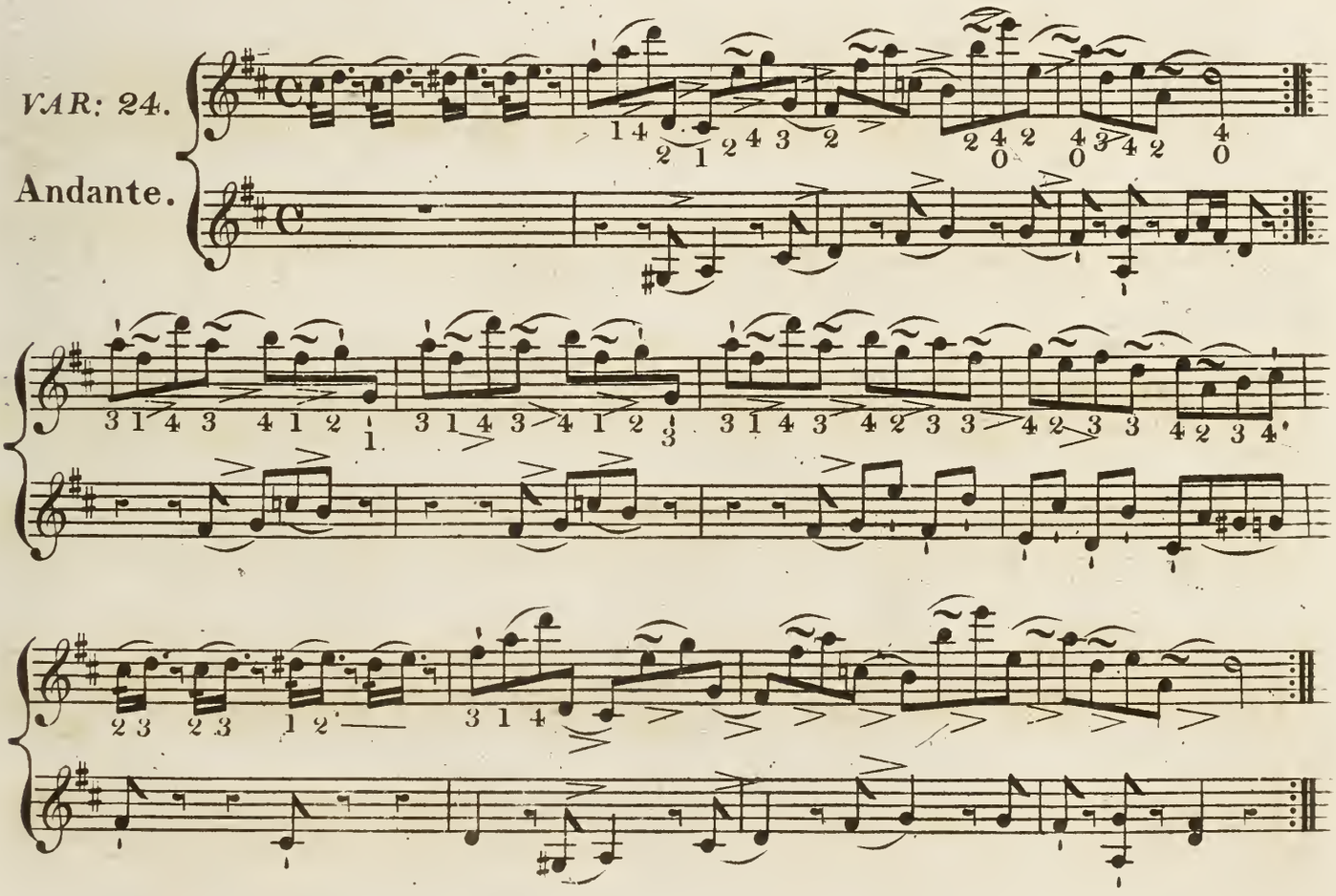


The Legato Bow throughout.





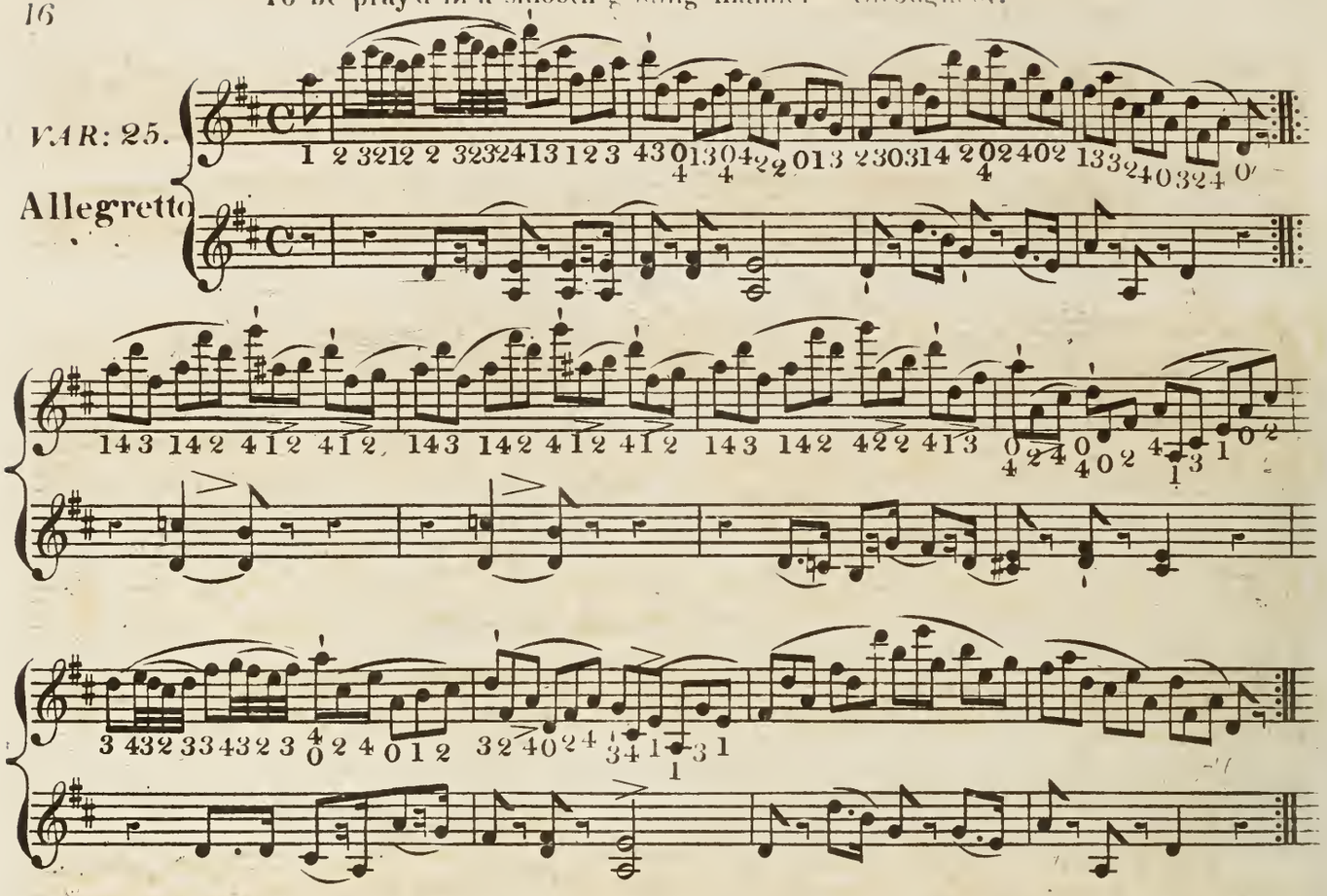
Be careful to Bow and accent the following Variation exactly as it is mark'd.



To be play'd in a smooth gliding manner throughout.

VAR: 25.

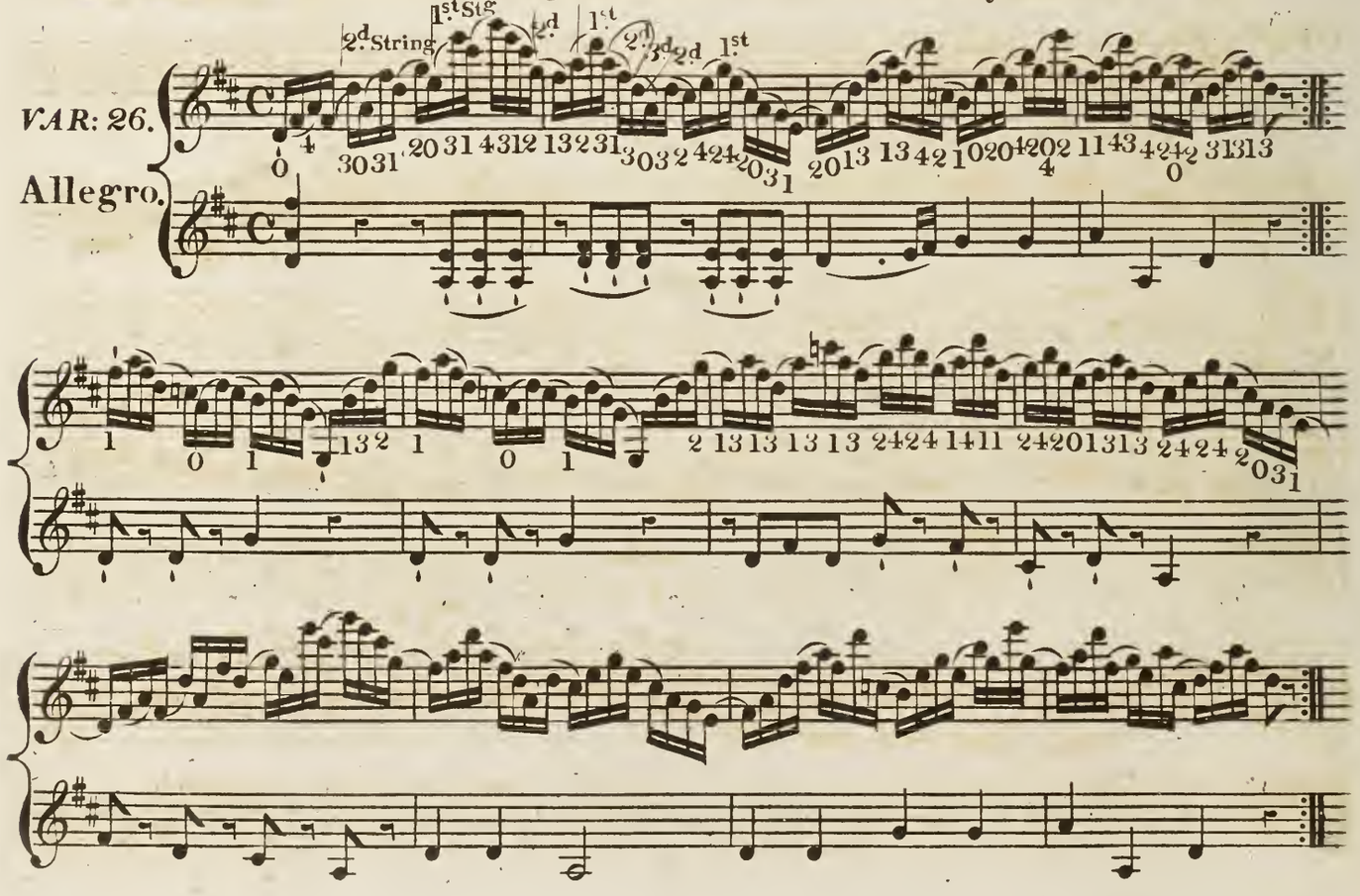
Allegretto



The Positions & bowing of this Variation must be strictly attended to.

VAR: 26.

Allegro.



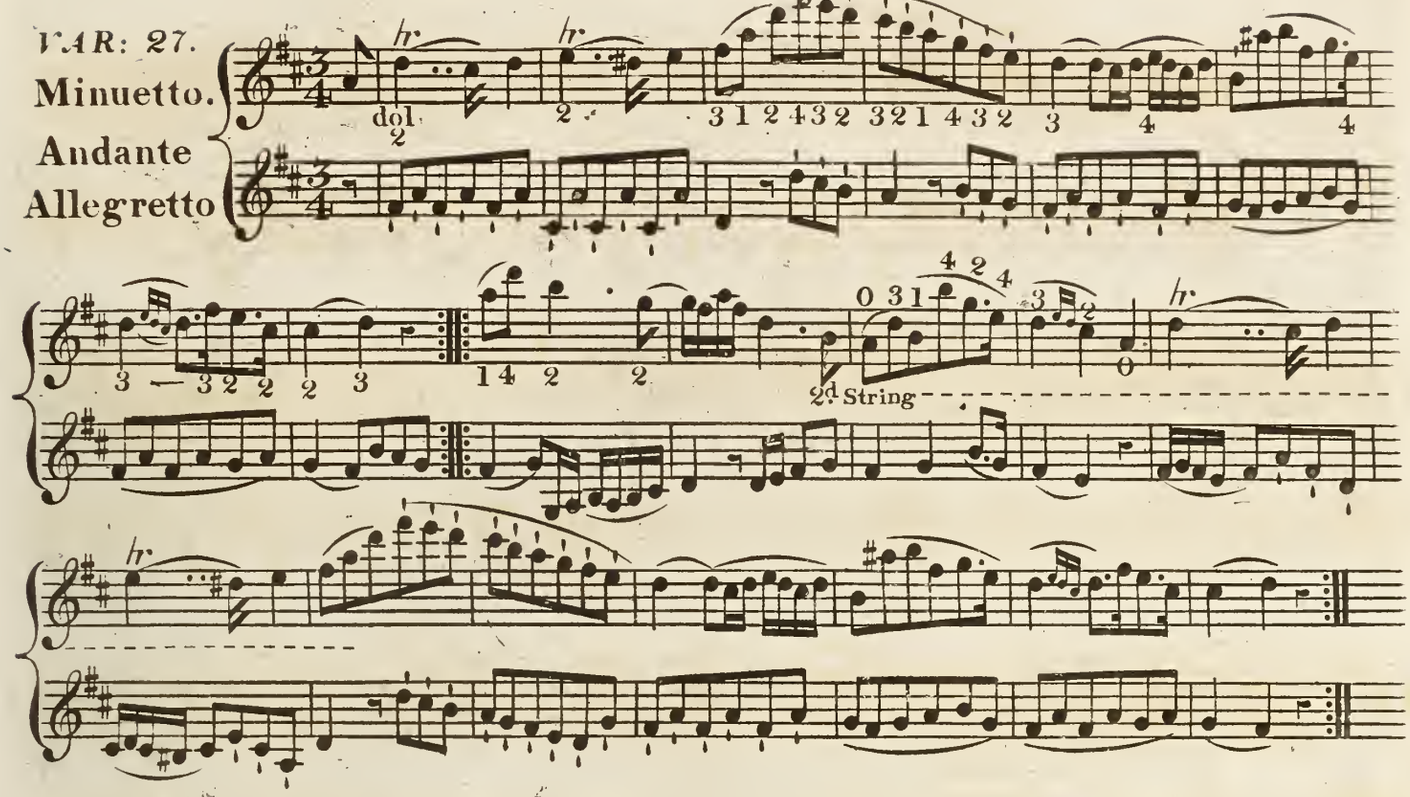
Must be playd with expression but not too quick, making a firm Shake on each of the first Notes in the first two bars.

VAR: 27.

Minuetto.

Andante

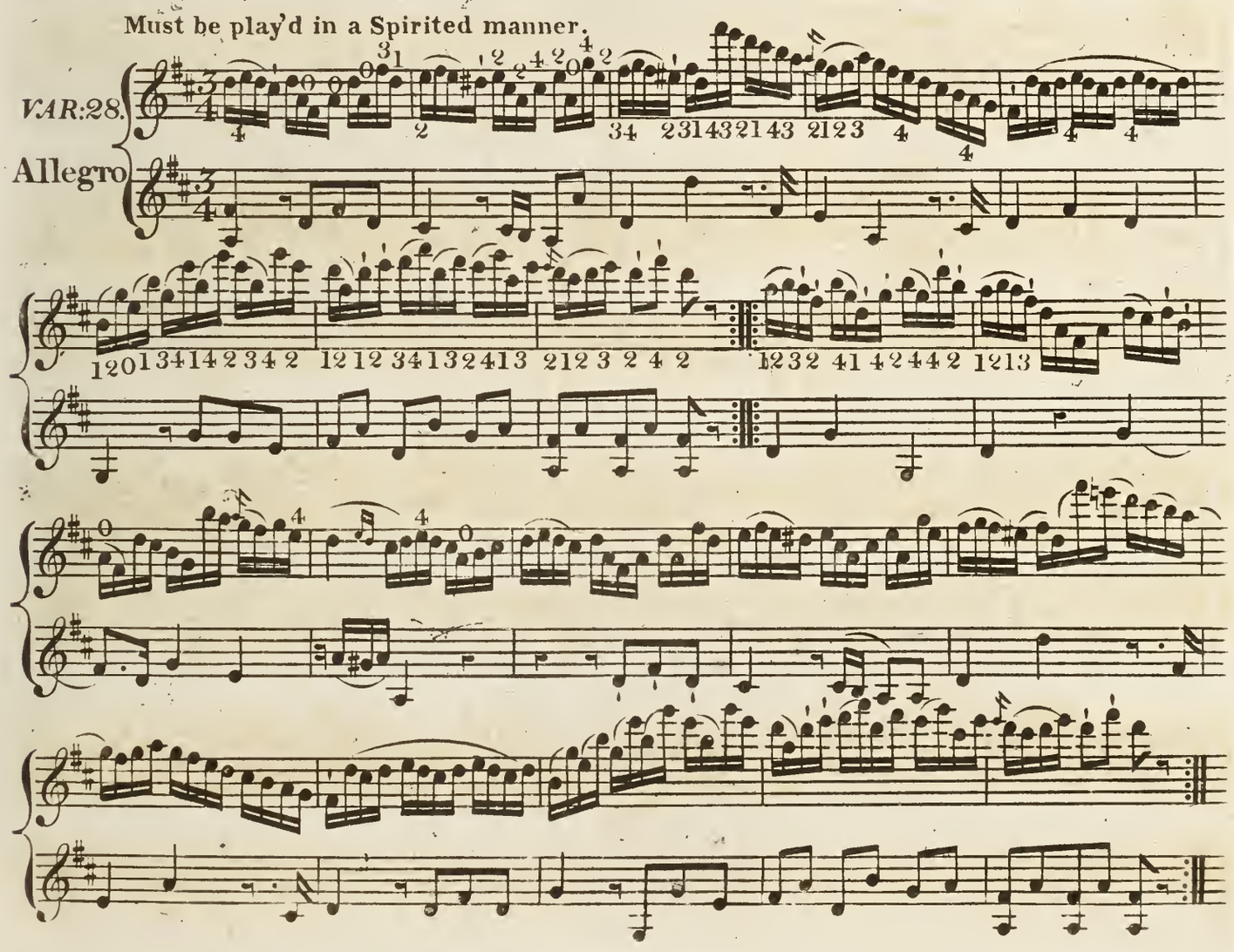
Allegretto



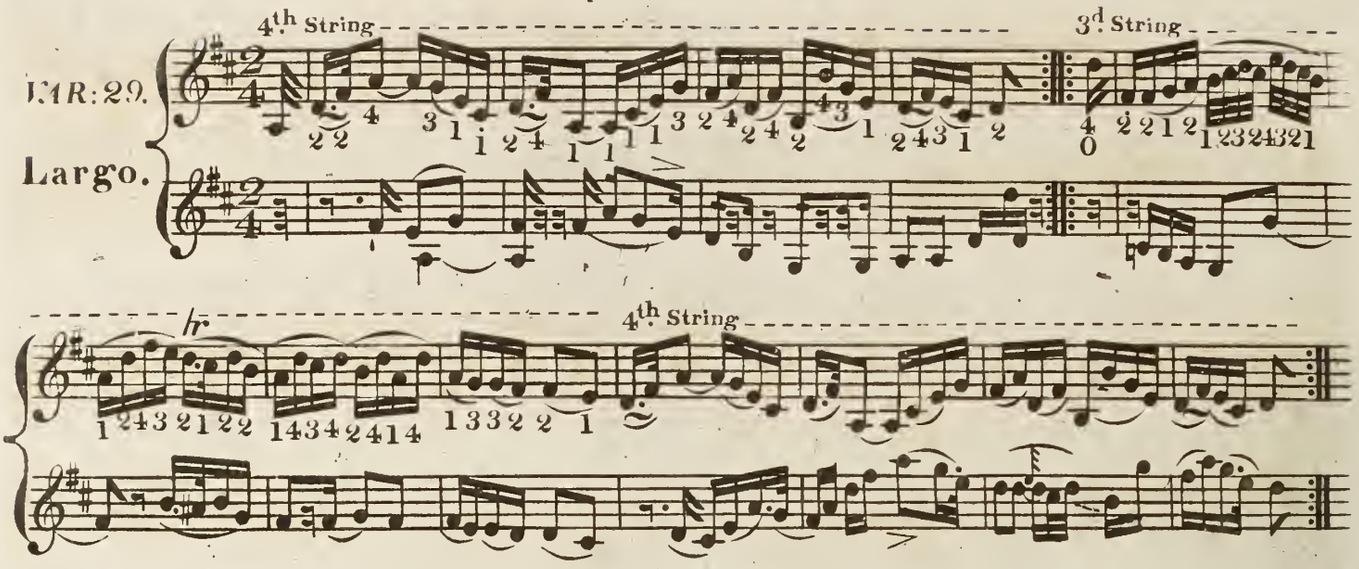
Must be play'd in a Spirited manner.

VAR:28.

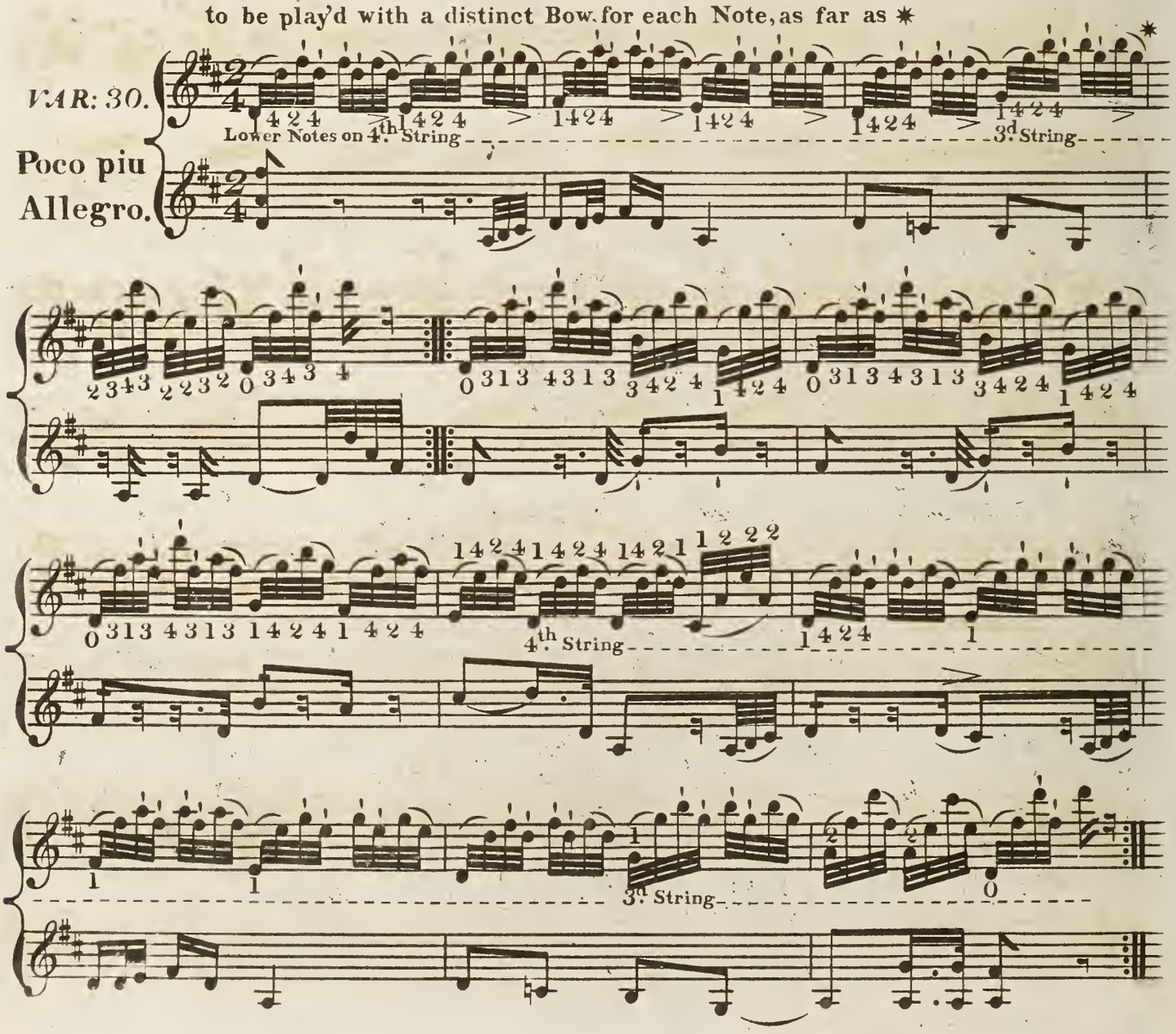
Allegro

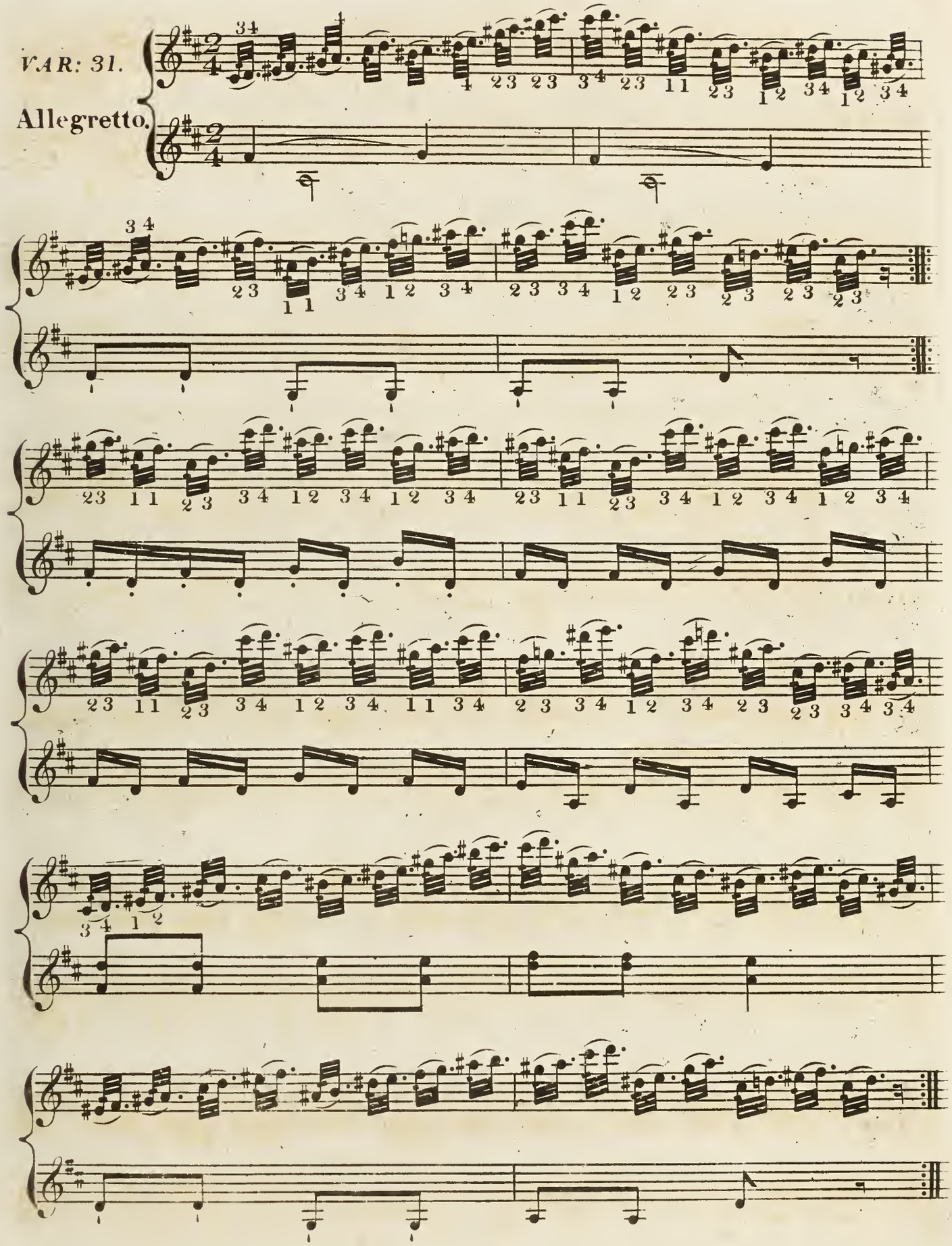


Keep the Bow firm on the Strings the whole of the first part, in the second, a more delicate pressure.



The first and last two Notes of each four, to be slur'd, the intermediate four, to be play'd with a distinct Bow for each Note, as far as ✱

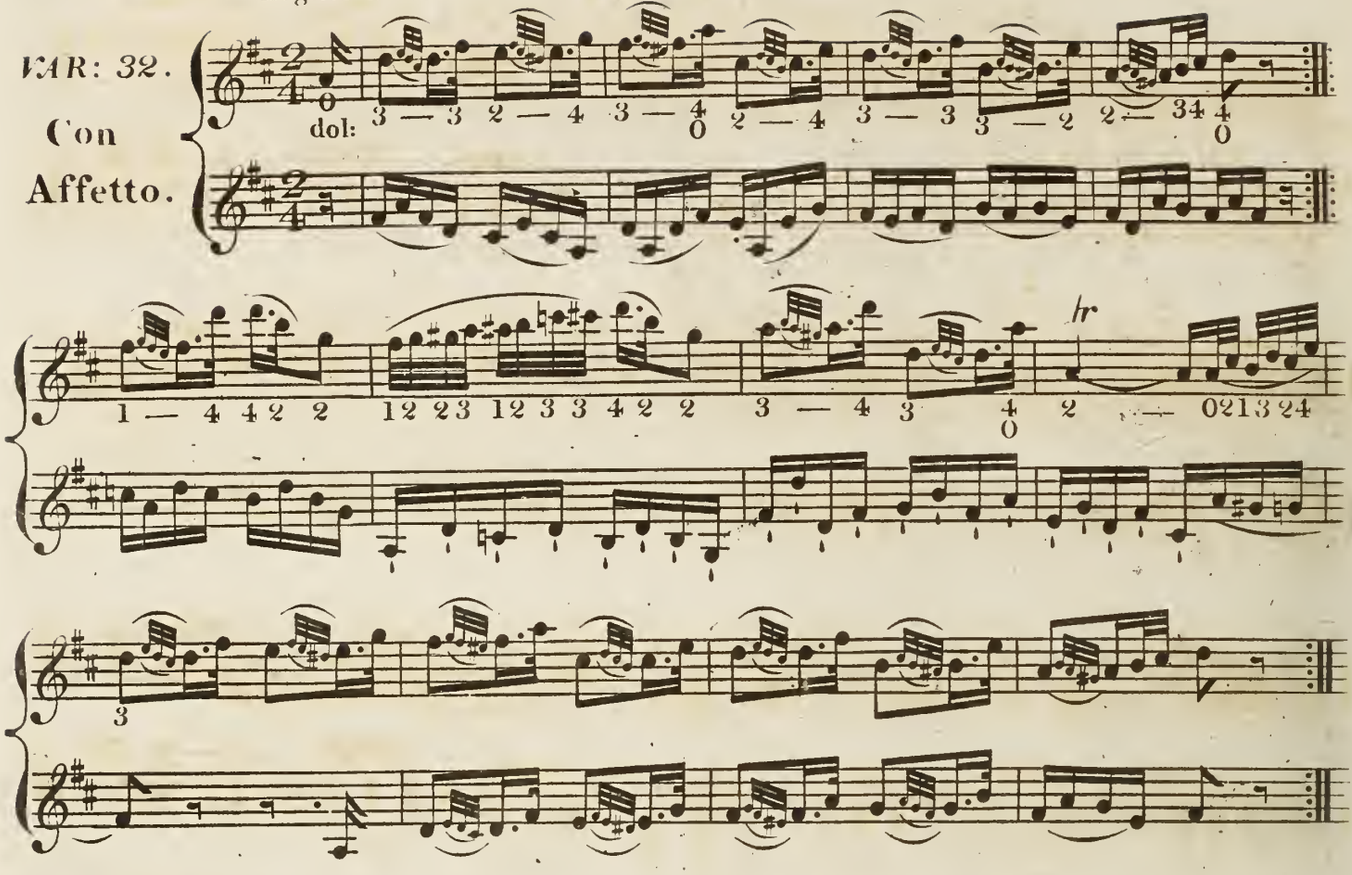



VAR: 31.
Allegretto.

Legato Bow.

VAR: 32.

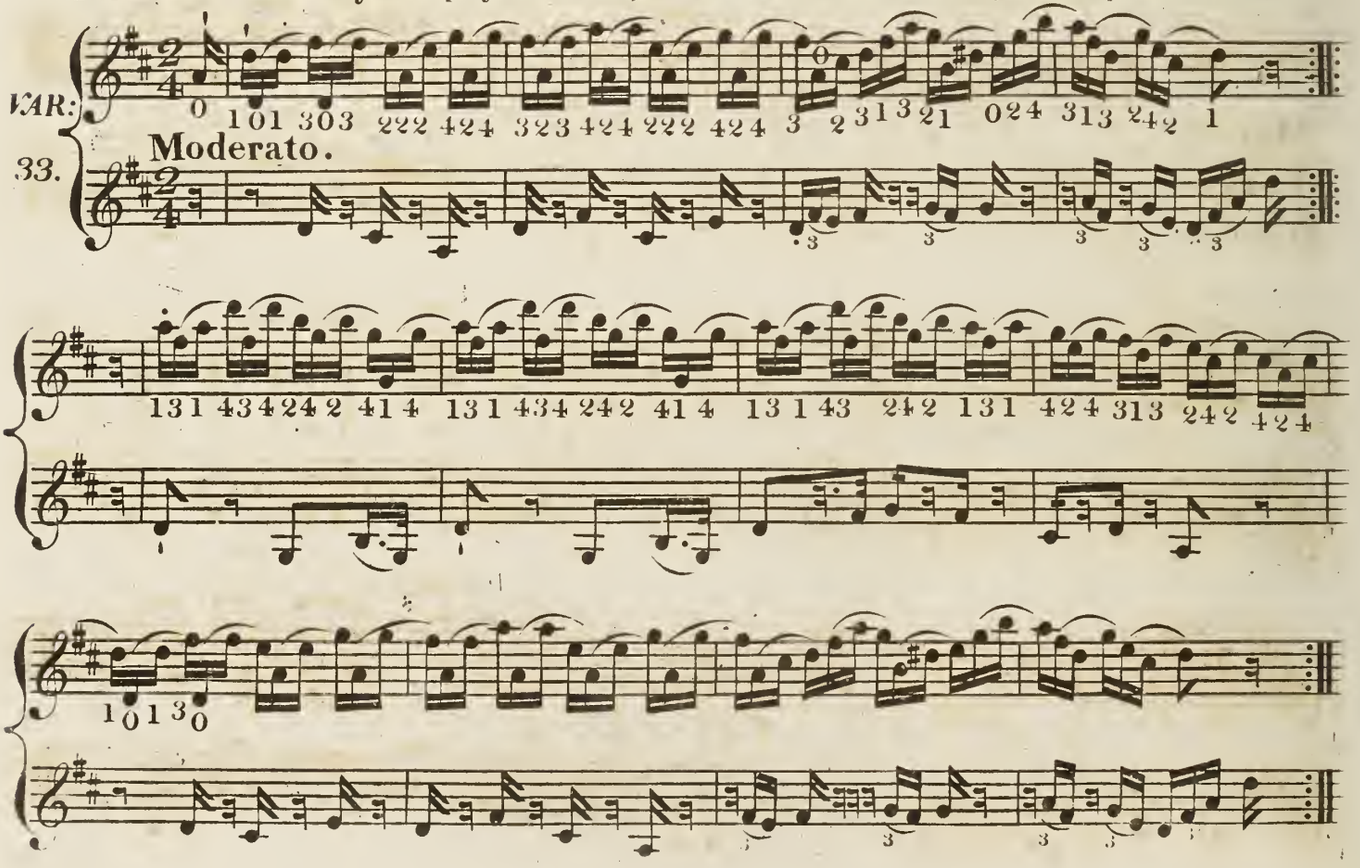
Con Affetto.

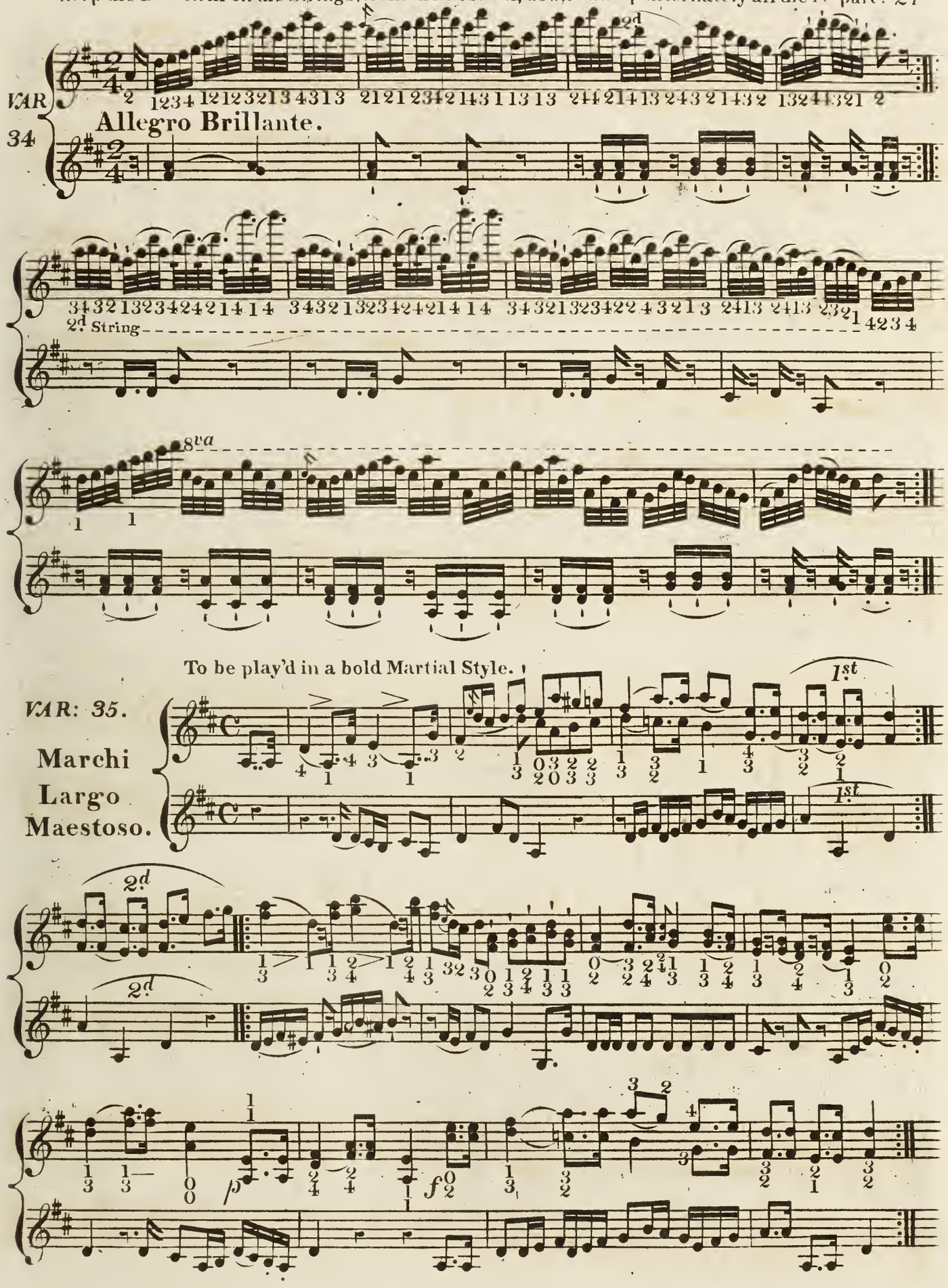


The first two Notes only, to be play'd Staccato, all the rest slur'd as mark'd, second part the same.

VAR: 33.

Moderato.



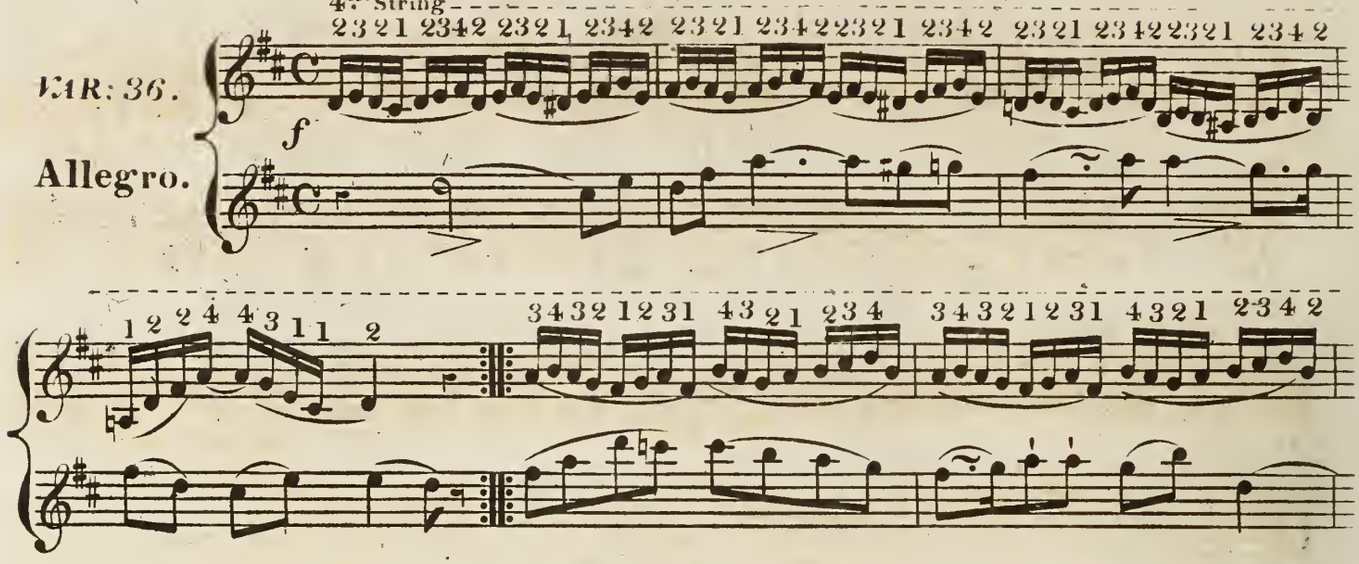

VAR 34
Allegro Brillante.
2d String
8va
To be play'd in a bold Martial Style.
VAR: 35.
Marchi
Largo
Maestoso.
1st
2d

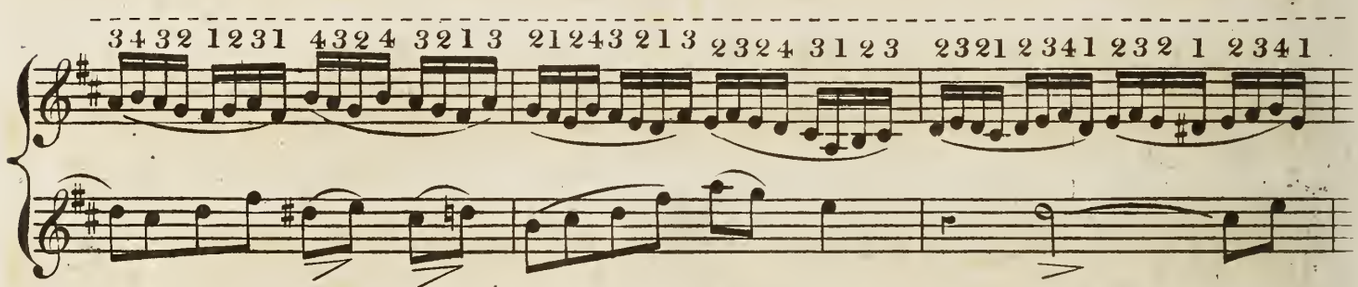
The whole of this Variation to be play'd on the fourth String, with one down, and one up Bow in each bar throughout.

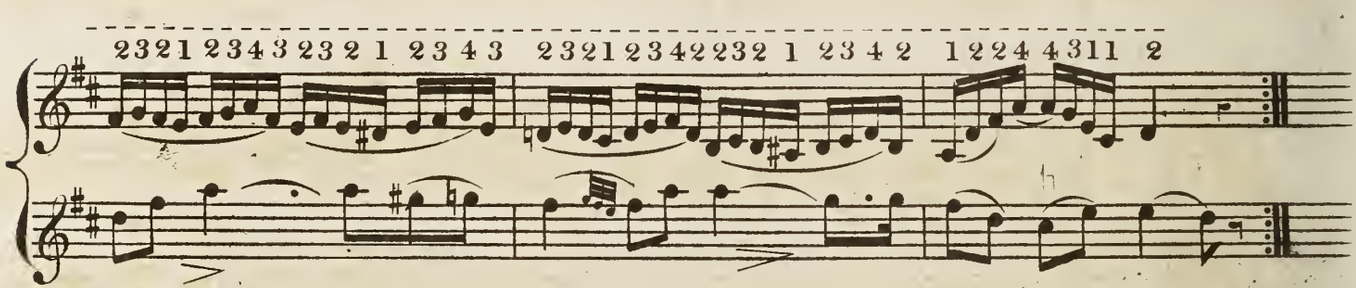
4th String

VAR: 36.

Allegro.



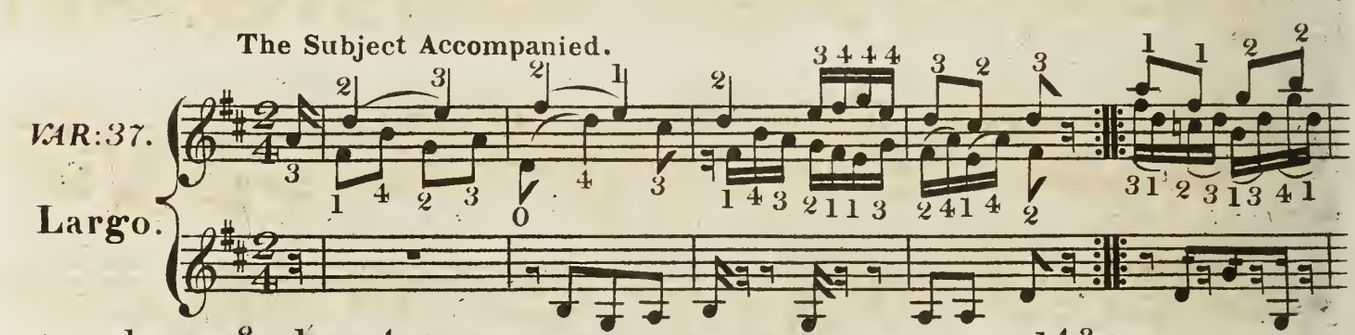


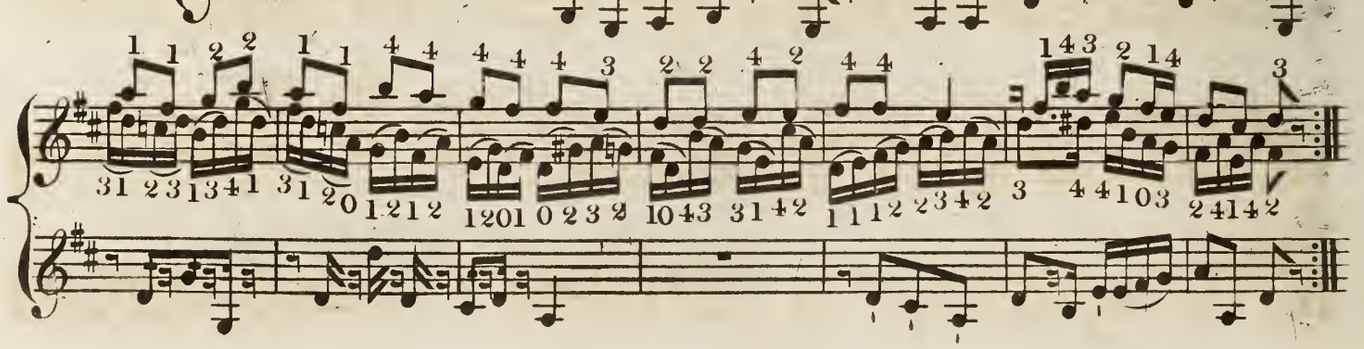


The Subject Accompanied.

VAR: 37.

Largo.





This Variation must be Bow'd exactly as mark'd, be careful to play the first Note of each strain, with a strong Staccato down bow.

All.o con Spiritoso.

2d String

VAR: 38.

4121 — 1131 — 2141 — 1131 — 4121 — 1231 1231 2141 1131 4214 0

Fix'd position 1st part.

p

2d String

3121 — 4222 — 3121 — 4231 3132 3121 — 4222 3121 2024 3013 2024 2411 3

Fix'd position to *

2343 — 1131 — 2142 — 1131 — 4121 — 1232 1231 2141 1131 4214 0

Be careful to lay the accent on the 4th & 10th Notes in each bar

VAR: 39.

0323031 4 3 4 1 4 1

0 2d St

2d String

Moderato.

8va loco

1 4 3 4 1 4 1 4 3 4 1 4 1 4 3 4 1 4 1 4 3 4 1 4 2 0 1 3 1 4 1 3 4 1 3 4 1 3 4 1 3 4 1 3 4 0 2 3

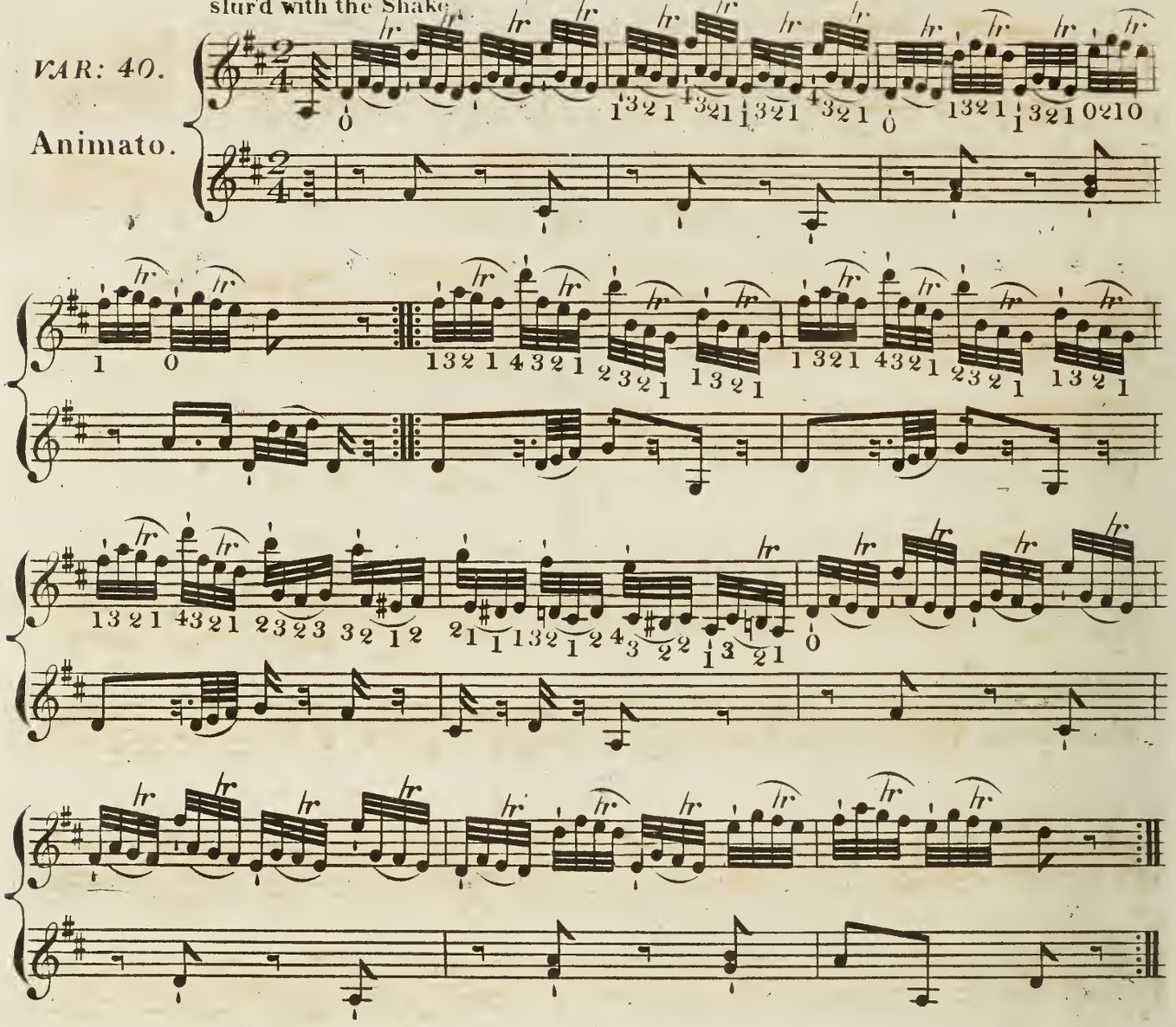
3d String

0 1 1 1 0

The first Note of each four, *forte*, and distinct; each succeeding three, slur'd with the Shake.

VAR: 40.

Animato.

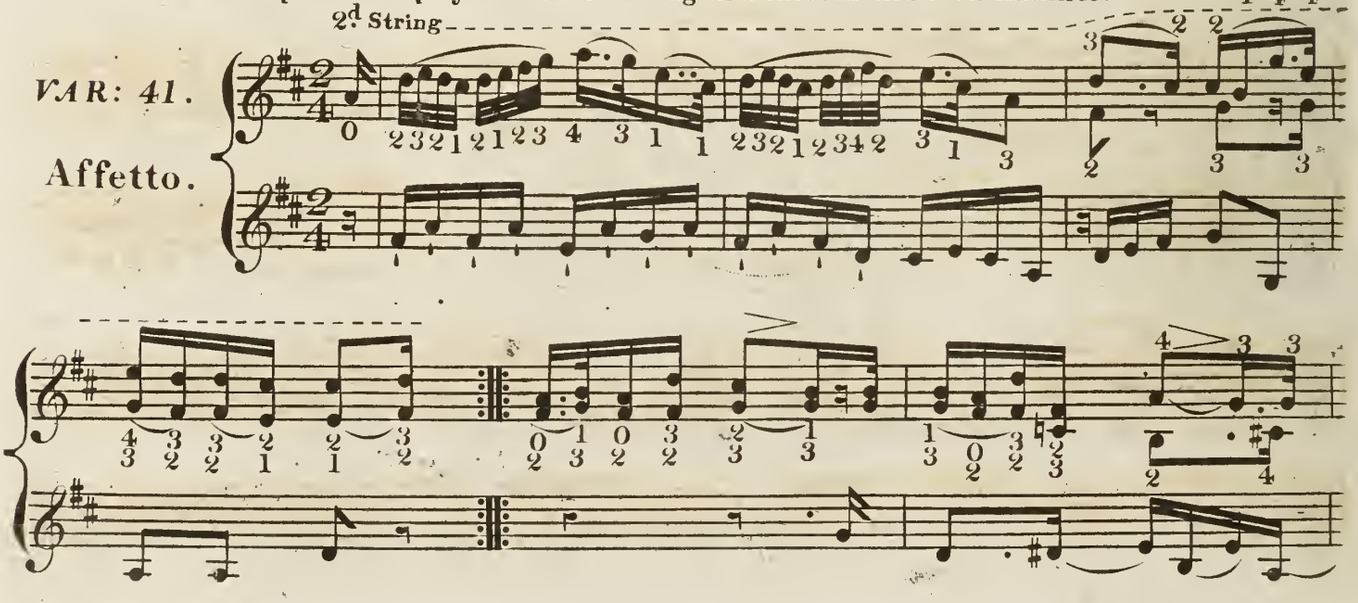


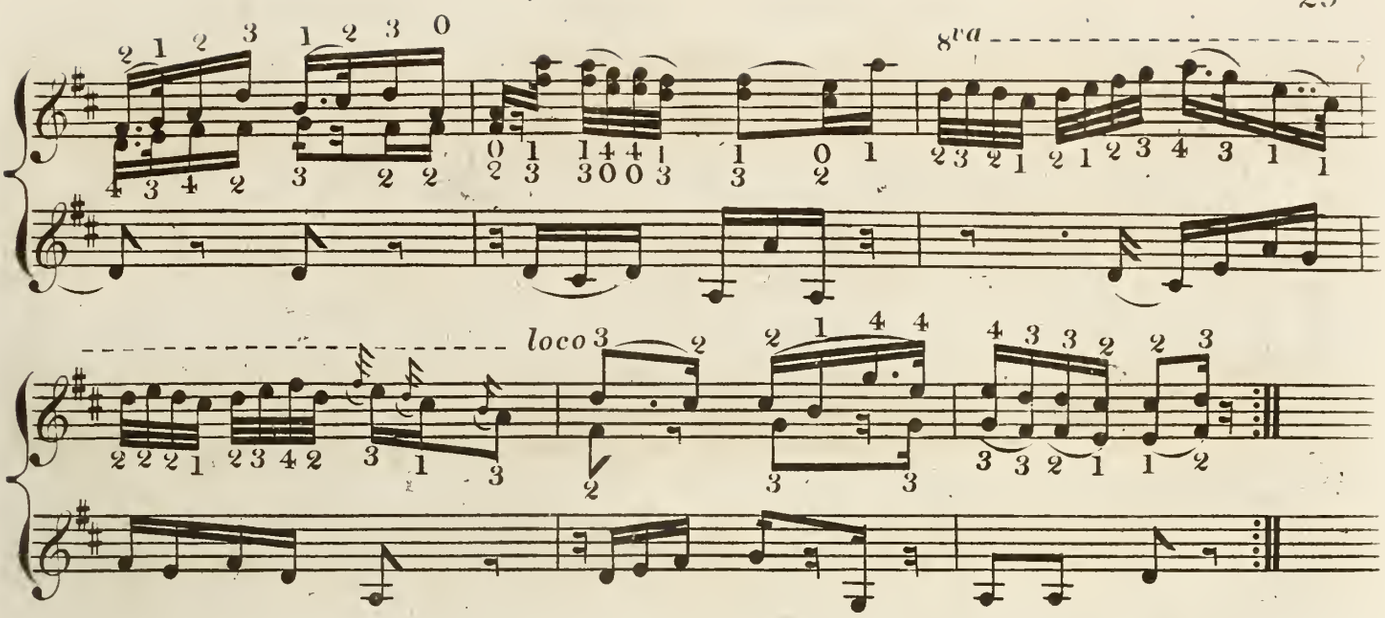
The whole of 1st part to be play'd on the 2d String in a smooth and even manner.

2d String

VAR: 41.

Affetto.

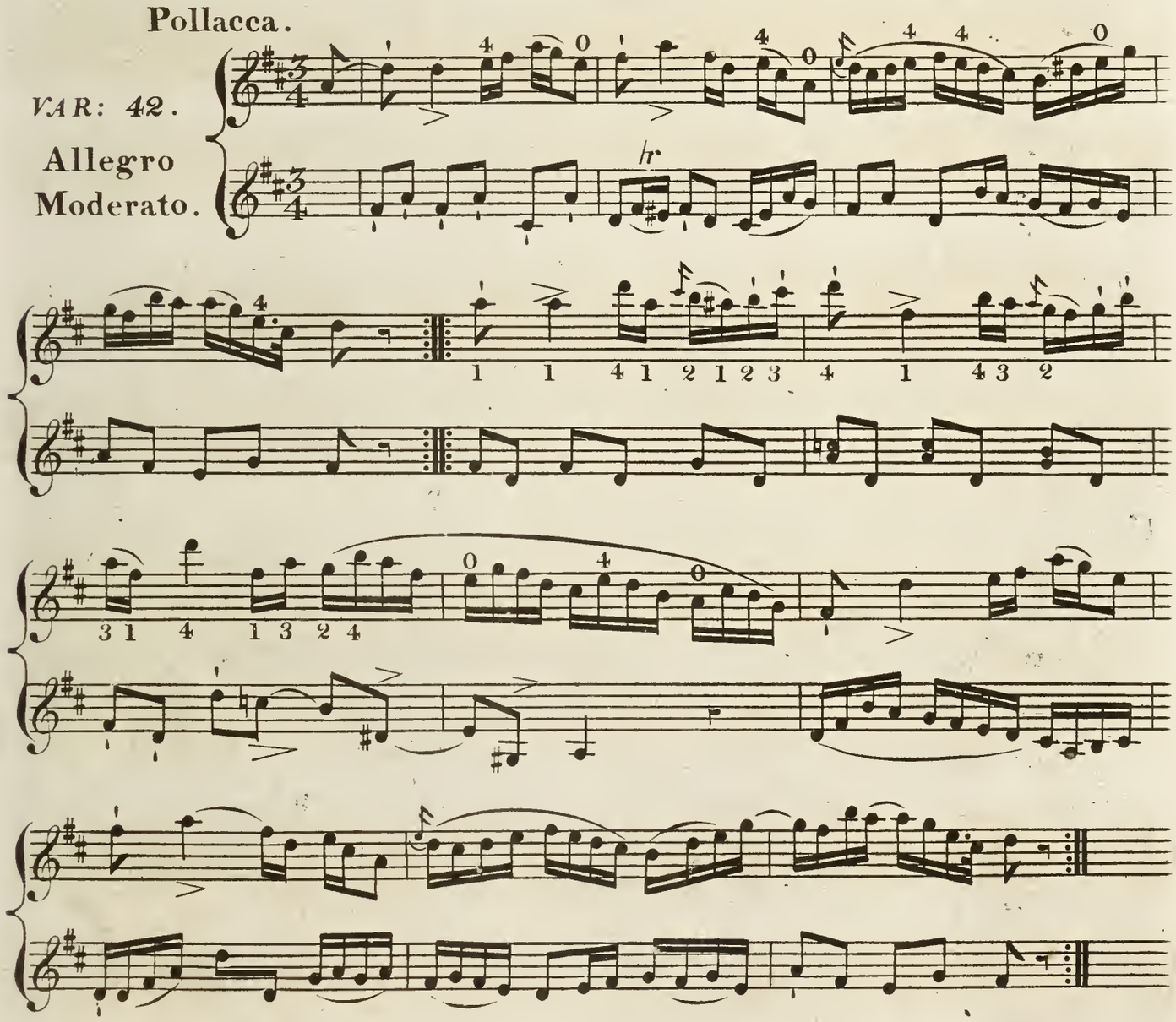




Pollacca.

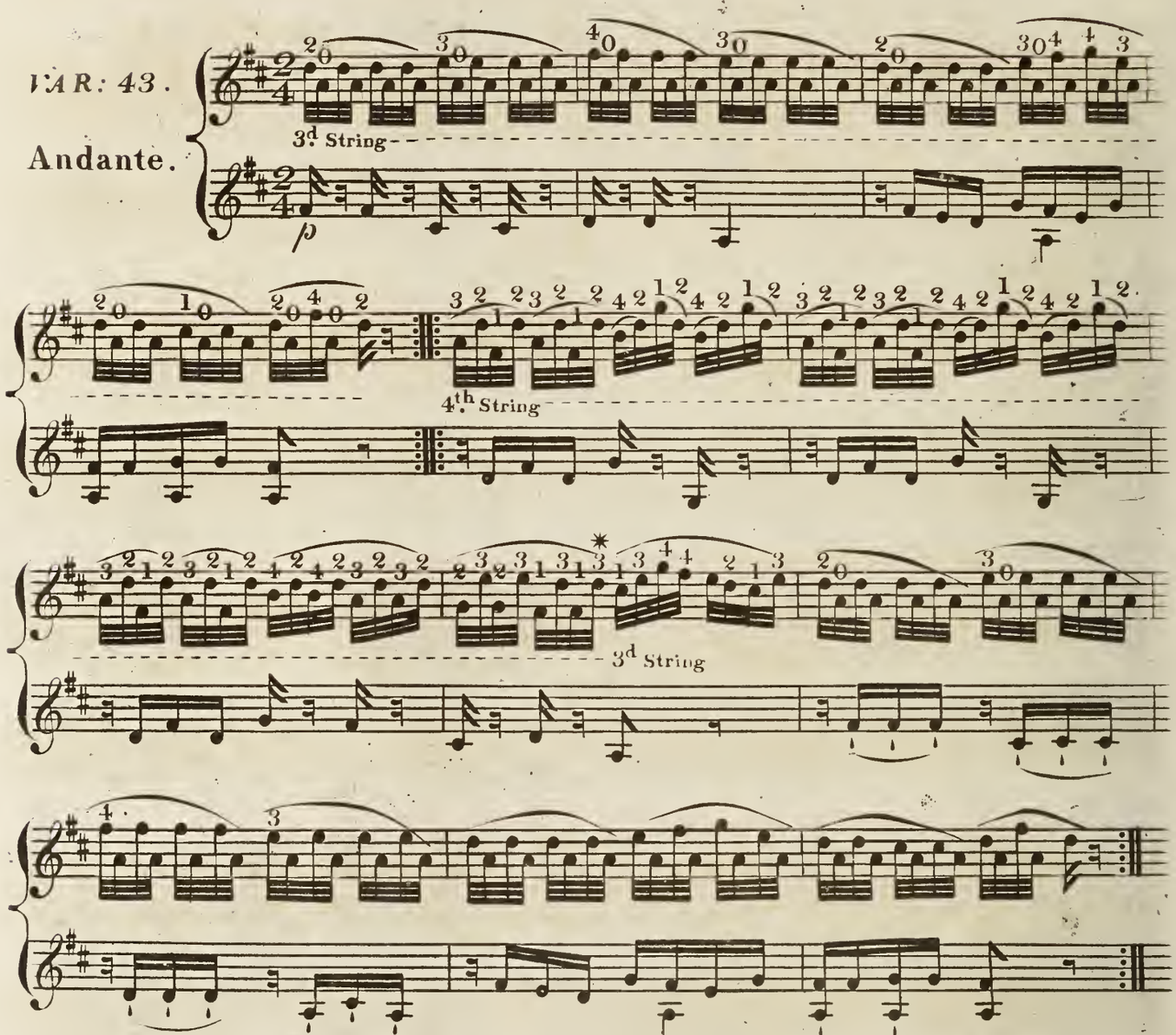
VAR: 42.

Allegro Moderato.

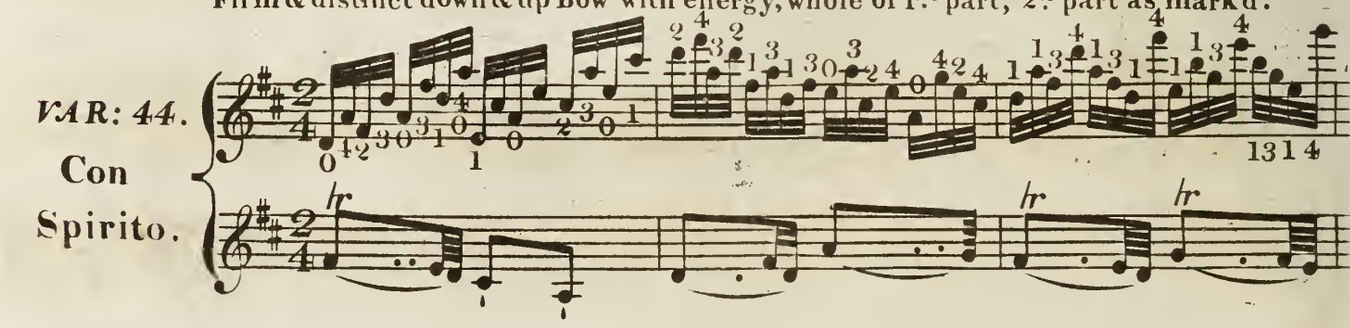


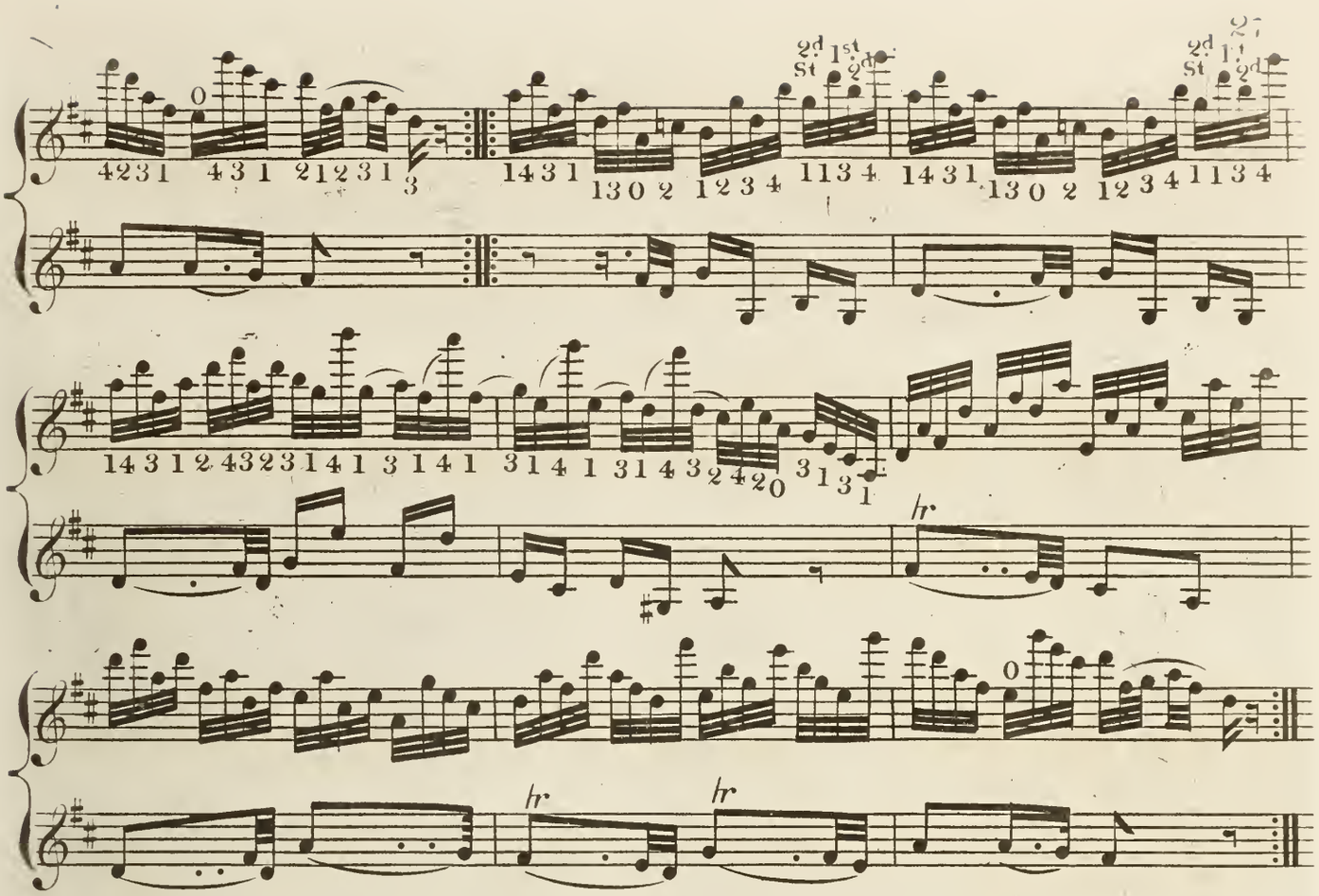
In the following Variation, the upper Notes must be play'd on the third String with open second, whole of the first part, The lower Notes of the second part to be play'd on the fourth String as far as *

NB: To give the proper effect to the following Variation, the Notes must be slur'd exactly in the manner they are mark'd, and the Bow kept a considerable distance from the Bridge, pianissimo all through.



Firm & distinct down & up Bow with energy, whole of 1st part, 2d part as mark'd.



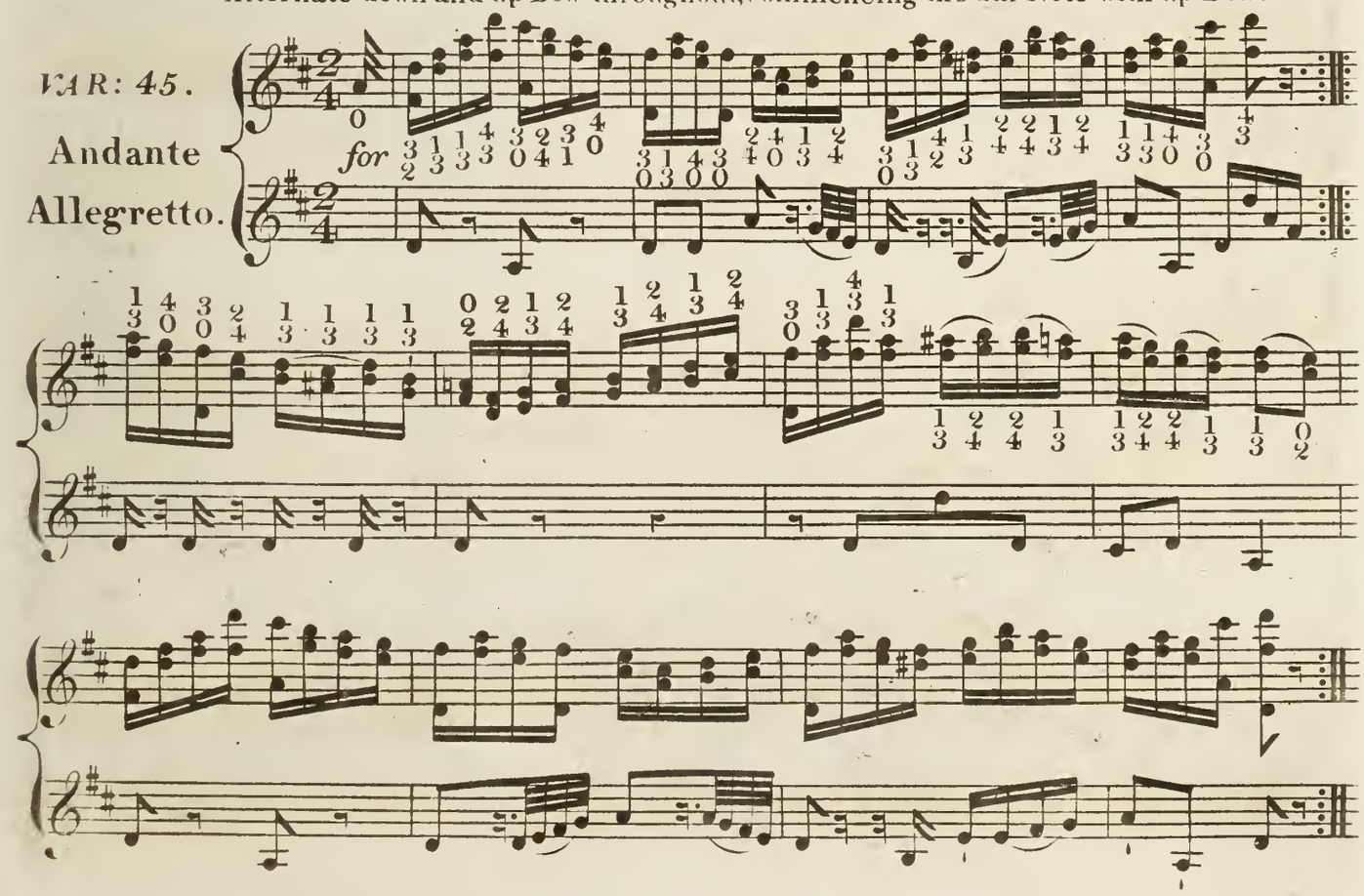


Alternate down and up Bow throughout, commencing the bar Note with up Bow.

VAR: 45.

Andante

Allegretto.

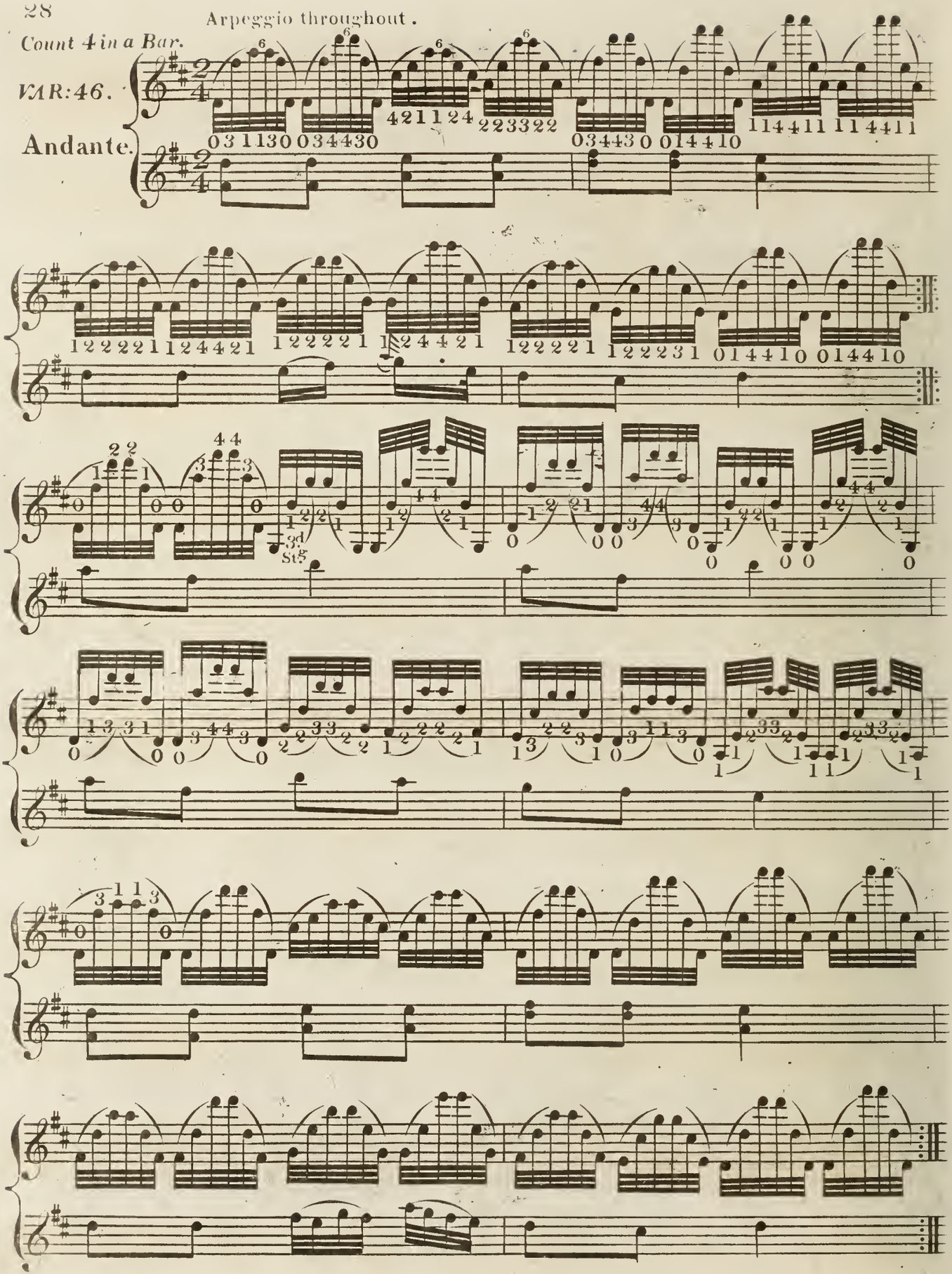


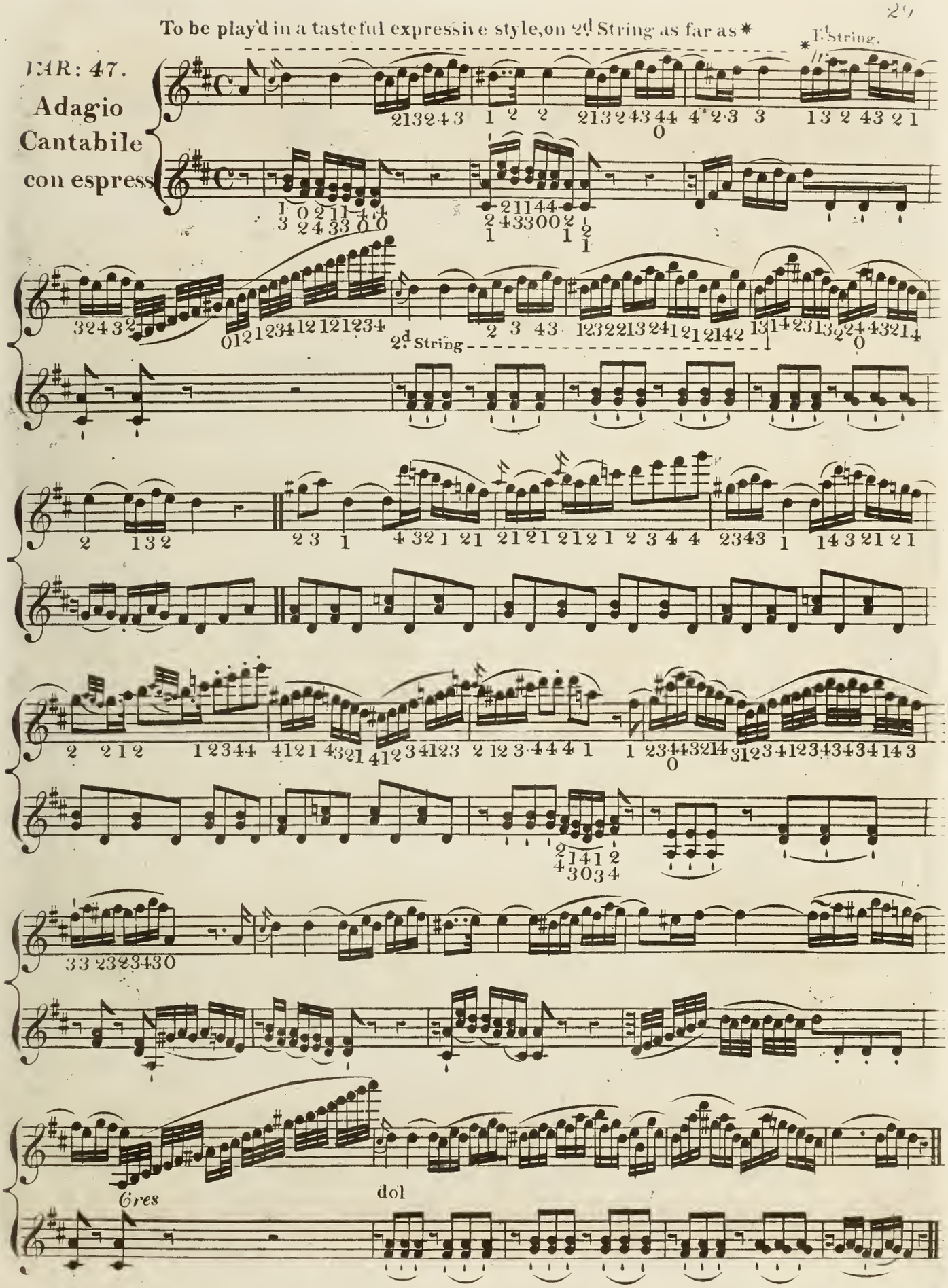
Arpeggio throughout.

Count 4 in a Bar.

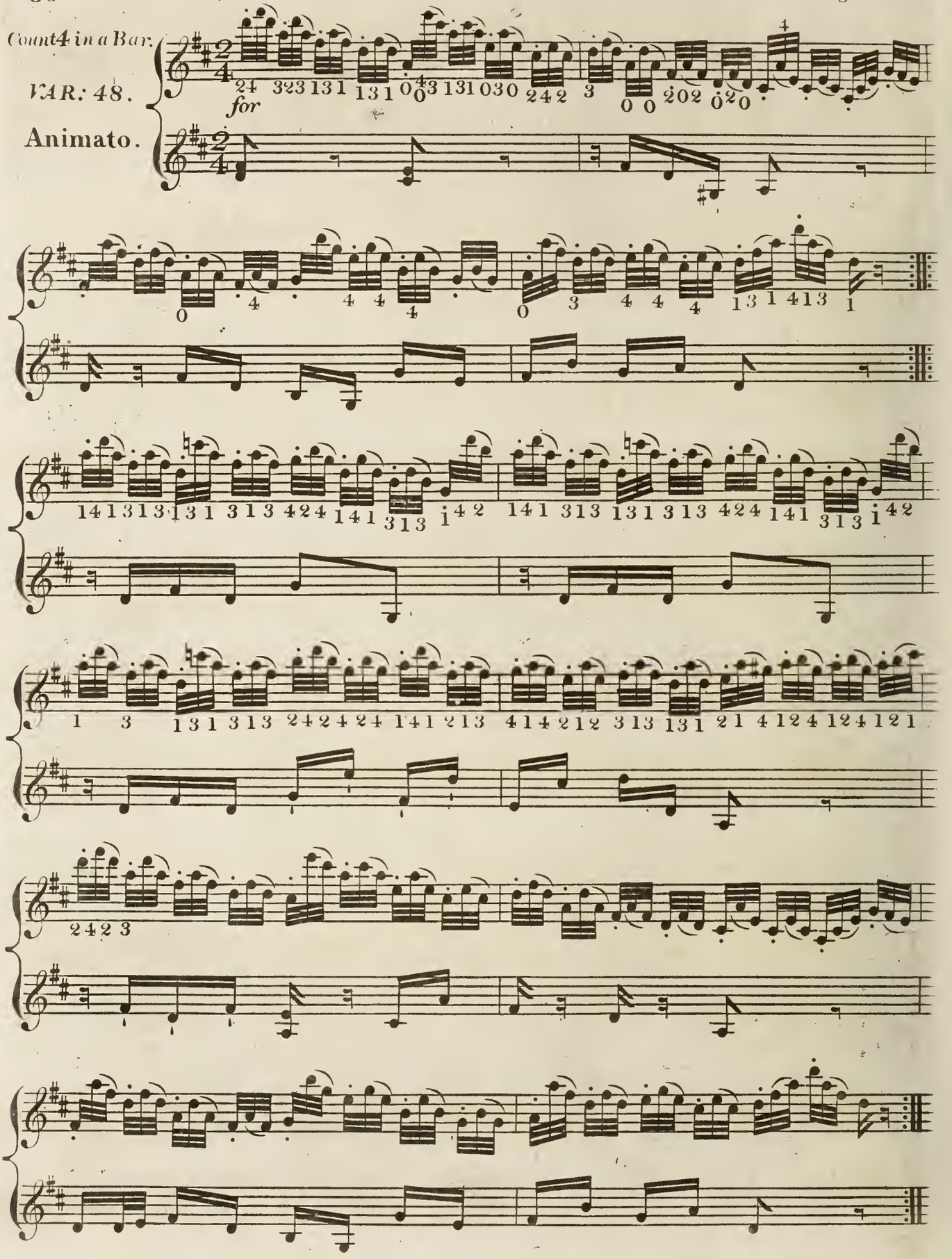
VAR:46.

Andante.




To be play'd in a tasteful expressive style, on 2d String as far as *
1. String.
VAR: 47.
Adagio
Cantabile
con espress
2d String
Cres
dol

30 In the following Variation, the 1st Note of each three Staccato, the 2d & 3d slur'd throughout.



VAR: 49.
Largo
Andantino.

tr tr tr tr 8va

loco

8va

Firm pressure with Bow, changing twice in a Bar.

VAR: 50.
Con
Spirito.

This to be play'd in a smooth delicate manner.

VAR: 51.

Innocente Affetto.

dol

8va *loco*

The whole of the first part as far as ✱ to be play'd on one string (3d) with down & up bow alternately, first two bars of 2d part only one bow each.

VAR: 52.

Moderato.

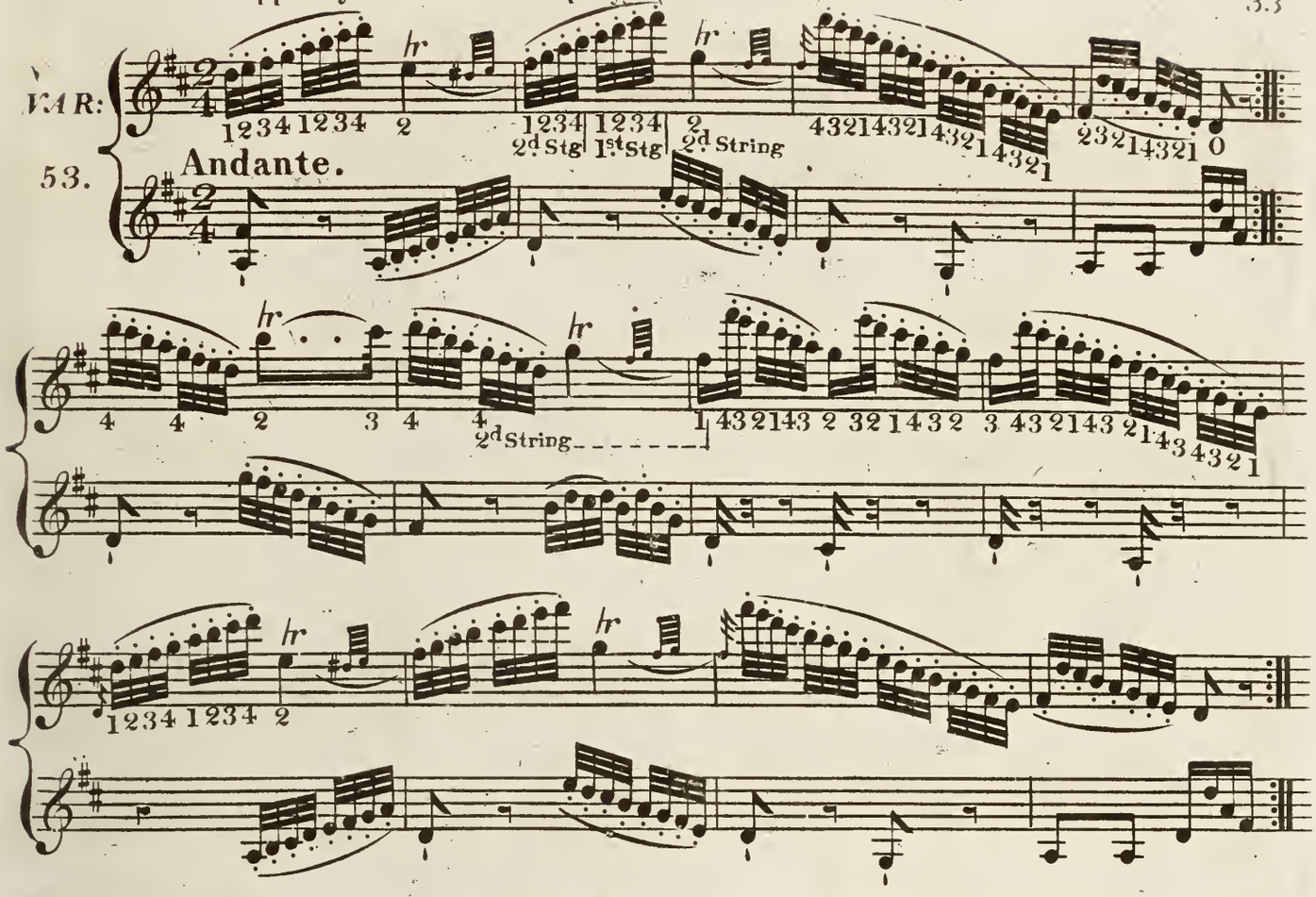
3d String

✱ 2d Stg: 1st String

3d String 2d Stg: 1st String

All the tripple tyed Notes to be play'd (in one Bow) Staccato.

VAR: 53. Andante.

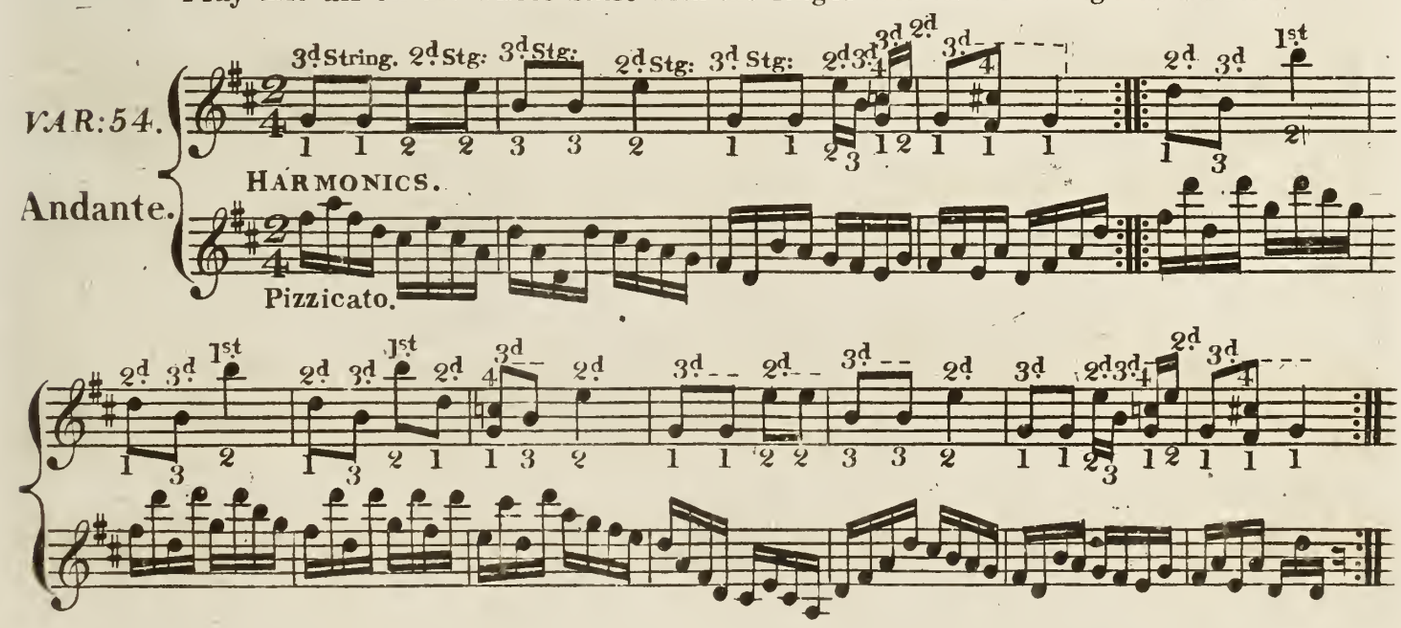


NB: As there may be some Amateurs who are not acquainted with the method of producing Harmonics on the Violin, I shall give a little explanation of the same, in the following Variation.

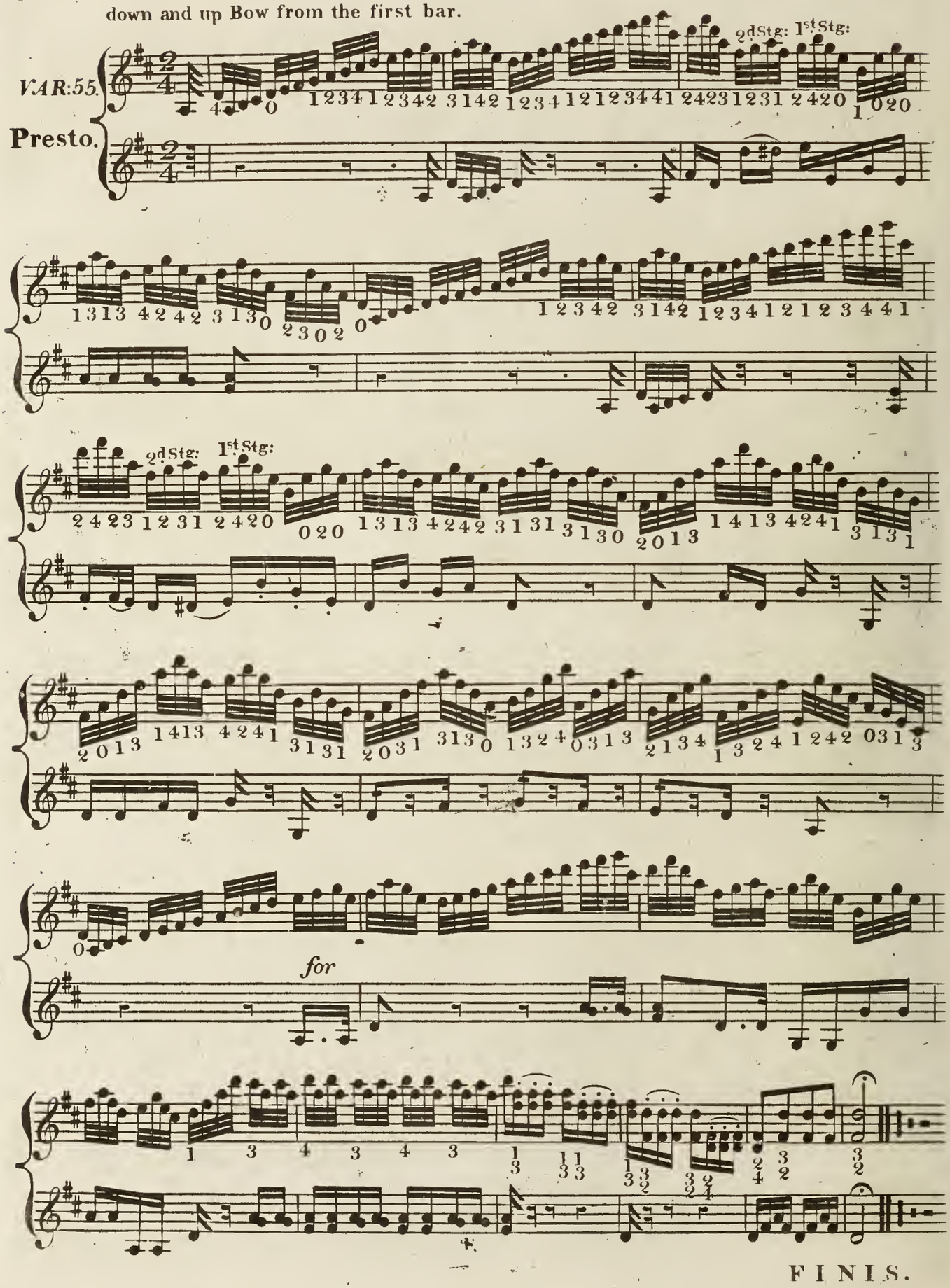
In order to produce the Harmonic tone, the finger must very lightly touch the string, except where the double Notes are found, in which case, it will be necessary to apply two fingers on one string at the same time, pressing the lowest Note firm with the first finger, while the fourth finger must be very gently applied to the string for the upper Note.

Play this all on the whole Shift with the finger and on the strings as mark'd.

VAR: 54. Andante.



The following Variation, to be play'd in a firm, rapid, energetic manner, with a distinct down and up Bow from the first bar.



FINIS.